

R H E T O R I C

Made familiar and easy to
Young Gentlemen and Ladies,

A N D

Illustrated with several beautiful Ora-
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Being the

T H I R D V O L U M E

O F T H E

Circle of the Sciences, &c.

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THE T O R I C

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To His Highness
PRINCE GEORGE,

THIS
ART OF RHETORIC

Is humbly Inscrib'd .

B Y

His Highness's

most obedient Servant,

JOHN NEWBERY.

TO THE HONORABLE

PRINCE GEORGE

THIS

ART OF HISTORY

AND

Y

OF THE

OF THE

JOHN NEWBERRY

P R E F A C E.

IN the little Work here offer'd to the Publick, the Reader will find the whole Art of RHETORIC, that is, the Rules and Precepts of the best Orators and Rhetoricians, ancient and modern, laid down in a plain, comprehensive, and regular Method, and accompanied with Variety of Examples. This Art, to take it in its full Extent, is almost as ancient as the Use of Speech; for Eloquence mov'd Men to live in Society, to assist and instruct one another

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mutually,

mutually, to submit to Laws, and seriously to consider and regulate the Affairs they had in common together. Hence it is plain there must be two Sorts of Eloquence, the one more simple, suited to familiar Intercourse or Conversation, and to the ordinary dealings and Commerce of the World; the other of a higher Nature, and more proper for Discourses and Harangues in Publick, and upon solemn Occasions. It is this second Kind which is properly call'd Eloquence, which denominates the Orator, and is the Subject of the following Treatise

*Eloquence has always flourish'd amongst a free People. Greece was remarkable for it before it was overrun by Alexander, his Descendants, and Captains; as was Rome, before the Domination of the Cæsars. I am far from thinking, that either Freedom or Eloquence is confin'd to a Republican Form of Government: It was the
Riches,*

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Riches, the Honours, the glorious Recompences attending it in Athens and Rome, that made it flourish there, and rise to that surprizing Height; and accordingly its Credit fail'd and sunk, as it lost its Encouragement and Reward. So that there is no doubt to be made, but that in every Age and Cauntry, where the Oratorial Art is properly esteem'd and encouraged, Men will be excited to the Study of Eloquence, and make vigorous Efforts to bring it to its ancient Perfection.

Some may think that the Art of Rhetoric is a Matter of little Importance, and not worth the Labour and Application it demands. But let them consider of what Use it is on many Occasions, especially at the Bar and in the Pulpit. Let them consider, that Eloquence, that fair Enchantress, that universal Mistress of Hearts, has been seen to calm and assuage in a Moment

a disturb'd and mutinous People: She has been seen, in the publick Deliberations of a confused Assembly, to make unhop'd-for Impressions upon the most obstinate and prejudiced Minds; to appraise Seditions, by inspiring the fearful with that Courage which she had taken away from the Insolent and Rebellious, and by constraining the one and the other to follow her Directions: She has been seen in Camps and Armies, going from Rank to Rank, giving Life and Vigour to the Soldiery by the Mouth of their Generals, and at last triumphing by the Arms of those whom she had first conquer'd by her Reasons.

But perhaps it may be said, To what Purpose is it to lay down Rules and Instructions to form an Orator, since Eloquence is a Gift of Nature? To speak the Truth, we must confess, that whatever advantages an Orator may draw from the Rules and Precepts

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cepts of the best Masters, there is still less of Art than Genius in Eloquence; and most Subjects that come into an Orator's Province are of such a Kind, that as to their Power and Efficacy they depend much more on the Opinion of the Hearers, than on the Knowledge and Capacity of the Speaker. We often discourse before Assemblies where Ignorance has a large Majority; nay, the Multitude is almost perpetually the Judge of Speech: And we find Men of all Professions who really speak well, and have a title to the Praise of Eloquence, though they are utter Strangers to its Rules. But still Art is serviceable in assisting Nature, and he that would be compleat in Eloquence must join the Improvements of the one to the Talents of the other. We are not aiming by the Publication of the following Sheets, to make Orators in spite of Nature, but to improve

prove the ingenious Youth of our Country, and to train them up by Degrees to imitate the great Masters of Antiquity; and in this we hope our Endeavours will not be wholly unsuccessful.

R H E T O R

Rhetoric and Oratory.

INTRODUCTION.

Q. **W**HAT is *Rhetoric*?

A. *Rhetoric* is the *Art* of *speaking well and ornamentally on any Subject*. This Definition includes both *Rhetoric* and *Oratory*; and indeed the Words are nearly of the same Signification, and often used indifferently for each other, though some distinguish between them as between *Theory* and *Practice*, making it the Business of a *Rhetorician* to lay down Rules and Precepts for speaking elegantly, and of an

an *Orator* to use and apply them judiciously in Practice.

Q. From whence is the Word *Rhetoric* derived?

A. From the Greek, *Rheo, I speak.*

Q. What is the principal End of Rhetoric?

A. To *instruct, persuade, and please.*

Q. What is its chief Office?

A. To seek what is most conducive to Persuasion.

Q. How many Parts hath Rhetoric?

A. Four, *viz.* INVENTION, DISPOSITION, ELOCUTION, and PRONUNCIATION.

PART I.

Of INVENTION.

Q. **W**HAT is *Invention*?

A. Invention is the finding out such Arguments as are suitable, according to the Nature of the Subject,

Subject to instruct, persuade, or gain the Assent and Belief of our Hearers,

Q. On what are all Arguments grounded, and from whence are they to be sought?

A. They are all founded either on *Reasons, Morals, or Affections*, and from thence they must therefore be sought. Arguments drawn from Reason are to inform the judgment, or to *instruct*; those from Morals or Manners are to procure Favour, or to *persuade*; those from Affections are to move the Passions, or to *please*.

Q. What Kinds of Arguments are from Reason?

A. They are distinguish'd into two Sorts, *Artificial* and *Inartificial*.

Q. What are *artificial* Arguments?

A. Such as are found out by the Learning and Skill of the Orator, and differ according to the Topic in hand.

Q. How many Sorts of Topics are there?

A. Three, namely, *Demonstrative*., *Deliberative*, and *Juridical*. The *Demonstrative* Kind is when we speak in Praise or Dispraise of any Person, Deed, or Thing; and here most of the Arguments are taken from what we call *honourable* or *dishonourable*.—A *Deliberative* Topic persuades or dissuades, shewing the *Advantage* or *Disadvantage* of a Thing.—A *Juridical* Topic accuses or defends, to which purpose the Arguments made use of differ according to the Stating of the Case.

Q. What is meant by *stating a Case*?

A. The stating of a Case is the Issue it is brought to from the Complaint of the Accuser and the Defence of the Accused. Thus, *John is accused of beating his School-fellow, and confesses he did so, but says he did it justly.*
Now

Now the stating the Case here is, *Whether John beat his School-fellow justly or unjustly?*

Q. How many Ways are there of stating a Case?

A. Four, viz. *Conjectural*, *Finitive*, *in Quality*, and *in Quantity*. A Case is *Conjectural* when it is enquired whether the Thing was done or not; as, *Whether John beat Thomas?*—A Case is *Finitive* when we enquire into the *Name*, *Nature*, and *Definition* of the Crime: As when a Person acknowledges that he took such and such Goods, but did not commit *Theft*; or that he did commit *Theft*, but it was not *Sacrilege*, &c.—A Case *in Quality* is where we enquire in *what Manner* a Fact was done, whether according to Law, Equity, Custom, &c. or otherwise: As, *Whether Milo kill'd Clodius justly?* Here we must examine into the *Circumstances*, and prove from
Law

Law what in this Case may be deem'd *just* or *unjust*.—A Case in *Quantity* is when we enquire into the *Greatness* or *Smallness* of a Crime : As when a Person *has committed a Fault*, but denies it to be a *great one*. Here we *amplify* or *diminish*, and, by considering the several Circumstances of the Fact, and comparing Things with Things, we determine what may be deem'd *great* or *little*. Thus an Injury is shewn to be *great*, either because done on very slight Grounds or Provocation, or because he who receiv'd it is a Man of great Merit, or because it is irreparable, and on many other Accounts.

Q. What are *inartificial* Arguments ?

A. Such as are not the Effect of the Orator's Art, or arise from the Subject itself, but are borrowed and introduced from abroad ; as from the
Scriptures,

Scriptures, the *Testimonies* of ancient and modern Authors, common and receiv'd *Opinions*, *Proverbs* and *Sentences*; from *Oaths*, *Laws*, *Contracts*, *Witnesses*, and abundance of other Circumstances.

Q. What is meant by *Moral Arguments*, or Arguments from *Morals*?

A. Such as regard either the *Orator himself*, his *Audience*, or the whole *City* or *Nation* in which he delivers his Discourse; for an Orator should well consider, of *what*, *before whom*, and *for whom* he speaks. With respect to his own *Morals*, he must ingratiate himself with his Audience by appearing *honest*, *prudent*, *modest*, *benevolent*, &c. And in respect to the *Morals* of his Judges, Audience, or Persons he would persuade, he must take care that the Thing persuaded may also appear *honourable*, *just*, *serviceable*, &c.

• Arguments of this Kind vary in regard of the Auditors, according as

B

they

they differ in *Passions, Habits, Age,*
and *Fortunes.*

Q. What is meant by Arguments
from *Affections*?

A. Such as are intended to *excite*
and *move*, or to *calm* and *compose* the
Passions or *Affections*: And nothing
concerns an Orator more, than tho-
roughly to understand the Frame of
human Nature, whereby he will be
able to work upon those *Affections*
which God has placed in human
Minds as secret Springs to all our
Actions; for without the *Pathetic*, e-
ven the justest Reasoning, supported
by the soundest Learning, will appear
a cold, lifeless, unaffecting Harangue.

Q. What are the *Affections*, or *Pas-
sions*?

A. They are certain *Emotions* of the
Soul, accompanied either with Plea-
sure or Pain.

Q. Which are the chief *Passions*?

A. Joy,

A. *Joy, Hope, Grief, and Fear—*
 The rest are *Anger, Lenity, Modesty,*
Impudence, Love, Hatred, Envy, Com-
passion, Indignation, Emulation, &c.
 And some of these the Orator, accord-
 ing to the Nature of his Subject, must
 shew in himself, if he intends to work
 upon the Affections of others; for, as
Horace observes in his *Art of Poetry,*

'Tis Nature forms and softens us
 within,

And writes our Fortune's Changes in
 our Face.

Pleasure enchants, impetuous *Rage*
 transports,

And *Grief* dejects and wrings the
 tortur'd Soul;

And these are all interpreted by
 Speech:

But he whose Words and Fortunes
 disagree,

Absurd, unpity'd, grows a publick
 Jest.

Rescommon.

In short, to be able to touch upon and move the Passions properly, is one of the most essential Qualifications of an Orator; for, as the Archbishop of *Cambray* has observ'd from *Tully*, "The whole Art of Eloquence consists in enforcing the clearest Proofs of any Truth with such powerful Motives as may affect the Hearers, and employ their Passions to just and worthy Ends; may raise their *Indignation* at *Ingratitude*, their *Horror* against *Cruelty*, their *Compassion* towards the *Miserable*, their *Love* for *Virtue*, and direct every other *Passion* to its proper *Objects*."

P A R T II.

Of DISPOSITION.

Q. **W**HAT is *Disposition*?

A. It is the *Ranging our Arguments* of the *Parts of an Oration* in

in the most orderly and proper Manner.

Q. How many *Parts* are there in an Oration, and in what Order should they be placed?

A. The Parts of an Oration or *Declamation* are sometimes reckon'd four, but more usually six; namely, *Exordium*, *Narration*, *Proposition*, *Confirmation*, *Refutation*, and *Peroration*. This is call'd the *Natural Order* of the Parts, but when the Case requires the Orator to depart from it and chuse some other, this latter is said to be *Artificial*.

Q. What is the Business of an *Exordium*?

A. In the *Exordium* or *Beginning* of an Oration, the Orator gives his Audience some Intimation of his Subject, and from the Nature of it prepares their Minds to Benevolence and Attention. In this Part the Speaker

ought to be *clear, modest, and not too prolix*

Q. What is the *Narration*?

A. It is a brief *Recital* of the whole Case from Beginning to End. This ought to be *plain and perspicuous*, that it may be understood; *likely or probable*, that it may be believ'd; *pleasing*, that it may be willingly listen'd to; and *short*, that it may not tire the Audience.

Q. What is the Business of the *Proposition*?

A. The *Proposition* proposes the *Sum* of the whole Discourse, or *Matter in Dispute*. If it *divides* the Oration into Parts, which ought never to exceed *three, or four* at most, it is call'd *Partition*. The Beauty of the *Partition* or *Division* is, that it be *full, distinct, plain, short, and certain*.

Q. What is the *Confirmation*?

A. It is the *strengthening and confirming*

firming our Cause by all the Proofs and Arguments we can obtain from *Invention*. In doing this, the Orator places his *strongest* Arguments in the Front, when the Minds of his Hearers are fired with the greatest Expectation: His *weakest* Arguments he employs in the Middle, where their Number may render them of seeming Importance: But he makes a Reserve of some of the *most forcible* Reasons to bring up the Rear, because what the Audience hear last makes the greatest Impression.

Q. What is the *Refutation*?

A. In the *Refutation*, or *Confutation*, the Orator answers all his Adversary's Arguments, and takes off all Objections, by shewing them to be *absurd, false, or inconsistent*.

Q. What is done in the *Peroration*?

A. The *Peroration*, or *Conclusion*, recapitulates or *sums up* the strongest and principal Arguments, and endea-

your's to gain the Assent of the Hearers by moving the *Passions*. In a Conclusion an Orator should always observe *Brevity* and *Vehemence*.

Q. Can't you give me an Example of an Oration distinguish'd into the six *Parts* abovementioned?

A. Yes; take that inimitable one of *Catiline* to his Associates, Conspirators against the *Roman Commonwealth*, translated from the *Latin* of *Sallust* by Mr. J. Rowe.

“EXORDIUM. If I, O my Companions, had not had sufficient Experience before now of your *Courage* and *Faithfulness*, I should not imagine that much would come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourselves Masters of the *Roman State*. Nor should I through *Ea-finess*, or Want of Judgment, take for a *Certainty*, what would otherwise be, perhaps,

perhaps, *doubtful*. But because I have more than once found you both valiant and firm to me even in Junctures of *Danger*, I have ventur'd with great Assurance to undertake an Enterprize the greatest and noblest in the World. Moreover, I know that we all agree in *pursuing and shunning the same Things*: And what is the Band of a lasting Friendship, but such a Conformity of Dispositions? NARRATION. You have every Man of you had my *Design* communicated separately to you already: And I cannot but tell you, that my Spirit is quicken'd to it every Day more and more, upon thinking what a Life we must lead if we do not fight ourselves into *Liberty*. For a few Great Ones having engross'd the Government into their own Hands, *Kings, Tetrarchs, Provinces*, and *Countries* must pay Tribute to nobody but them. And as for other brave Fellows, *Nobles* and
Com-

Commoners, or whoever we be, we are all but insignificant *Mob*, without the least Authority or Interest, and under the Lash of those Men, to whom, if the Government were but put on a *right Foot*, we should rather be a Terror. All the *Wealth*, *Interest*, and *Preferments* are with these Fellows, or at their Disposol; and they have left us nothing but the goodly Portion of *Repulses*, *Dangers*, *Punishments*, and *Want*. But how long will you, the *bravest of Men*, tamely suffer this intolerable Usage! PROPOSITION. Is it not better to *die bravely*, than continue the *Scorn* of other Men's Insolence, and lose our Lives at last with *Disgrace*? *Gods!* But we have *Victory* in our Hands that will save 'em. CONFIRMATION. We have *Youth*, we have *Strength*, we have *Courage* on our Side: But every thing with them is as *old* and decrepit, as their *Riches*,
their

their *Luxury*, and their *Years* can make it We have nothing to do but to strike the Stroke; the *Undertaking* will afterwards *finish* itself.

REFUTATION. Who that has any *Soul* in him can endure that *they* should have spare Money enough to build them *Palaces* in the *Sea* itself, and to level Hills and Mountains for their *Pleasure*, at the same time that *we* have hardly so much as *Bread* to subsist on? That *they* should have *Choice of Seats* for their Delight, and *we* scarce have a *single House* remaining to shelter ourselves in? Your *Pictures*, your *Statues*, and your *Rarities in Sculpture* are all in the Hands of these Purchasers. They pluck ye down even Piles that are new, and set up others more stately in their Room. In fine, they are ever *raking up* Money by all Ways, and ever *consuming* it: And yet their *Treasure* is so vast, that with all their Extravagance

gance they can never exhaust it. But as for us, we have Poverty *at home*, and hungry Creditors *abroad* to devour us; *desperate* Circumstances, and *more desperate* Expectations. In short, what is left us but our *miserable* Breath? PERORATION. Arise then, *Brother Soldiers*, and lash up your Resentment. View the *Liberty*, the *transporting Liberty*, which you have so often sigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as Rewards of your Success. Poverty, Danger, Opportunity, Circumstances added to the *Spoils of Victory*, should inflame you more than all the *Harangues* in the World. For my own Part, you shall either have me as your *General*, or as a *private Soldier*, just as you please. My *Heart* and my *Hand* shall be inseparably with you; and I doubt not but that I shall act as *Consul* with you
in

in this Enterprize; if I am not perhaps out in my Thoughts, and you rather chuse to continue *Slaves*, than hew out a Way to *Empire* with your *Swords*."

PART III.

Of ELOCUTION.

Q **W**HAT is meant by *Elocution*?

A. The finding out *proper, polite,* and *ornamental* Expressions to signify our Thoughts.

Q. What are its Parts?

A. *Elegance, Composition, and Dignity.*

Q. What does *Elegance* consist in?

A. It consists in the *Purity, Perspicuity, and Politeness* of Language; and it is chiefly gain'd by reading the best and most correct Authors, conversing with Gentlemen and Scholars,
and

and by Study and Practice.

Q. What does *Composition* regard?

A. *Composition* regards grammatical *Plainness* and *Propriety*, by imitating the *Phrase*, *Idiom*, and *Order* of Words made use of by the best Authors in the several Sorts of *Stile*, whether in the *humble*, *middle*, or *sublime*, or whether the Subject be *Philosophical*, *Historical*, *Oratorical*, or *Poetical*.

Q. What is meant by *Dignity*?

A. It is that which adorns Language with *sublime Thoughts* and *Rhetorical Flowers*, such as noble *Tropes*, moving *Figures*, and beautiful *Turns*, or *Repetitions*.

Q. What is the Difference between *Tropes* and *Figures*?

A. *Tropes* affect only *single Words*, but *Figures* affect whole *Sentences*.

Q. What is a *Trope*?

A. It is the elegant *Turning* of a Word, from its *natural* and *proper* to a *relative*

relative Signification.

Q. Whence is the Term deriv'd ?

A. From the *Greek Verb trepo, I turn.*

Q. How many and what are the chief Tropes in Language?

A. They are *seven*; namely, a *Metaphor*, an *Allegory*, a *Metonymy*, a *Synecdoche*, an *Irony*, an *Hyperbole*, and a *Catachresis*.

Q. What is a METAPHOR?

A. A *Metaphor* in borrow'd Words compares :

Thus (for Excess) we say a Flood of Tears.

The Term is *Greek*, and signifies a *Transferring*. It is the most frequent and florid of all Tropes, being a short and sprightly *Similitude in one Word*, and may be transferr'd or taken from any *Object of Sense* whatever ; but those taken from the Sense of *Seeing* are generally most agreeable and lively.

By

By this Trope *Christ* is call'd in Scripture, a *Vine*, *Door*, *Rock*, &c. and *Man* a *Shadow*, *Flower*, *Grass*, &c.

Q. What is an ALLEGORY?

A. An *Allegory* is a Chain of Tropes:

*I've pass'd the Shoals, fair Gales
now swell my Hopes.*

The Word, which is *Greek*, signifies a *Speaking otherwise*; for in an *Allegory* we convey our Meaning under *disguised Terms*, and *liken Things to Things* by continued *Metaphors*, still speaking one thing and meaning another; as, *Venus* grows cold without *Ceres* and *Bacchus*; where *Venus* is put for *Love*, *Ceres* for *Bread*, and *Bacchus* for *Wine*. To the *Allegory* may be referr'd all *Apologues* or *Fables*, the *Parables* of Scripture and others, the *Canticles* or *Song of Solomon*; together with all *Enigmas* or *Riddles*, and many *Proverbs*.

Q.

Q. What does a METONYMY?

A. A *Metonymy* takes some kindred Name:

*Just Heav'n (for God) confounds
their Pride with Shame.*

The Word *Metonymy* signifies a *changing of Names*; for by this Trope we put one Word for another, from some near Relation or mutual Dependence between them. Thus the Name of the *Cause* is put for the *Effect*; as, I read *Milton*, that is, *his Writings*: Or the *Effect* for the *Cause*; as, *pale Famine* and *cold Death*, because Famine occasions *Paleness*, and Death *Coldness*. The *Subject* is also put for the *Adjunct*, that is, some *Circumstance* or *Appendage* belonging to it; as, He has a *good Heart*, i. e. *Courage*: Or the *Adjunct* for the *Subject*; as, *Age* is honourable, that is, *aged Men*.——

N. B. METALEPSIS, or *Transumption*, is a Species of the *Metonymy*,

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where

wheret *Trope* is *far fetch'd* or multiplied; as, *Euphrates* moves War: Where by *Euphrates*, the Name of a River, we understand *Mesopotamia* the Country through which it flows; and by *Mesopotamia* its *Inhabitants*.—

ANTONOMASIA, which signifies the *Exchange of common Names for Proper*, and the contrary, is likewise a Branch of the *Metonymy*; as when we call a cruel Man *Nero*, a rich Man *Cræsus*: Or, when we say, *The Carthaginian got the Victory*, meaning *Hannibal*; *The Poet* (that is, *Virgil*) sings *Æneas*.

Q. What does a SYNECDOCHE?

A. It takes the Whole for Part, or Part for the Whole:

*While o'er thy Roof (for House)
loud Thunders roll.*

The Term is *Greek*, and signifies *Comprehension*.—When we say, *He has no Colour in his Cheeks*, we take the *Whole* for a *Part*, meaning only *Redness*.

ness. By this Trope a round and certain Number is frequently set down for an uncertain one; as when we say, *I have told you of this a thousand times,* we mean no more than *very often.* In like manner *Plurals* are sometimes put for *Singulars,* and *Singulars* for *Plurals.*

Q. What is the Business of an IRONY?

A. An *Irony* the quite Reverse intends

Of what it speaks. *Well done!*
right trusty Friends!

The Word is of *Greek* Original, and signifies *Diffimulation*; for by this Trope we *sneeringly* say one thing, and mean the contrary. This, however, is sufficiently discover'd either by the Tone of the Voice, the Character of the Person spoken of, or the very Nature of the Thing. Thus, for-Instance, when we see a little Boy

behave impudently and undutifully to his Father or Mother, we are apt to cry out, *A hopeful Child indeed!* Whereas from our Accent in uttering the Words, as well as from the Nature of the Case, it is evident we mean quite the Reverse. In like manner, if we call an *Harlot* by the Name of *Penelope*, (a Woman remarkable for her Chastity) or a *Fool* by the Name of *Solomon*, (the wisest of Men) the *Irony* is immediately perceived, as well from the Character of the Persons commended, as from the Exorbitance of the Commendation.—

N. B. The six following may in some Sense be referr'd to the *Irony*. 1. **SARCASMUS**, which signifies a biting dog-like Insult over a Person dead or dying; as, *Hail, King of the Jews!* 2. **DIASYRMUS**, a *Reproach*; as, *He sings like a Raven!* 3. **CHARIENTISMUS**, a *smoothing Joke*; as, *Good Words,*

Words, I pray. 4. **ASTEISMUS**, a witty Banter; as, *The Woman's old, but has ne'er a Tooth to show it.* 5. **MYCTERISMUS**, a Turning up the Nose; as when we say by way of Sneer, *Heaven send better News!* 6. **MIMESIS**, a Mimicking; that is, an affected Imitation of the Words and Gestures of another.

Q. What is an **HYPERBOLE**?

A. *Hyperbole* soars high, or sinks too low:

*He touch'd the Skies: A Snail
don't crawl so slow.*

The Term is Greek, signifying an *Overshooting* or *Exceeding*; for by this Trope we go beyond the Bounds of Truth in representing Things greater or smaller, better or worse than they really are, in order to raise *Admiration* or *Love*, *Fear* or *Contempt*. That Branch of the *Hyperbole* which *exaggerates* or *increases*, (as, *swifter than Thought*)

Thought) is call'd AUXESIS; and that which *extenuates* or *diminishes*, (as, *slower than a Snail*) is term'd MEIOSIS. But perhaps there is no just Foundation for this Distinction; for the *Slowness* in the latter Instance, as well as the *Swiftness* in the first, is represented *beyond* or *greater than* the Truth.

Q. What is a CATACHRESIS?

A. A *Catachresis* Words abus'd applies :

Over his Grave a wooden
Tombstone lies.

It is a *Greek* Word, and signifies *Abuse*; for by this Trope we make use of an improper Term, either for want of a proper one, or for the sake of Boldness and Novelty. Thus, having no appropriate and authorized Name for a *Murderer* of his *Prince*, *Master*, *Child*, *Uncle*, or other near Relation, we call such a one a *Parriide*, though
the

the Word in Strictness is only applicable to him who has murder'd his *Father*. In like manner, to *ride* upon a *Switch*, &c. is *Catachresis*.

Q. What do you conclude from this short Account of *Tropes*?

A. I conclude, in the Words of the judicious Mr. *Blackwall*, " That there is a general Analogy and Relation between all *Tropes*, and that in all of them a Man uses a foreign or strange Word instead of a proper one; and therefore says one Thing, and means something different. When he says one Thing, and means another almost the same, 'tis a *Synecdoche*: When he says one Thing, and means another mutually depending, 'tis a *Metonymy*: When he says one Thing, and means another opposite or contrary, 'tis an *Irony*: When he says one Thing, and means another like to it, it is a *Metaphor*:

*ta*lor: A *Metaphor* continued, and often repeated, becomes an *Allegory*: A *Metaphor* carried to a great Degree of Boldness is an *Hyperbole*; and when at first Sound it seems a little harsh and shocking, and may be imagined to carry some Impropriety in it, 'tis a *Catachresis*."

Q. What other *Tropes* are there?

A. Some Rhetoricians, but a little improperly, enumerate the seven following as *Tropes*, or *Affections of Tropes*, viz 1. ONOMATOPOEIA, which signifies the *Coining of a Word*, and forming it to the Resemblance of the Sound it is intended to express; as, the Bees *hum*, the Horse *neighs*, the Hog *grunts*. 2. ANTIPHRAISIS, which means a *Speaking contrary*; as the *Euxine Sea* is said to have been so call'd by *Antiphra*sis, the Word *Euxine* signifying *hospitable*, whereas the Navigation of it was reckon'd very dangerous.

3. LITOTES.

3. LITOTES, a *Lessening*, whereby a slight Denial makes a strong Affirmation; as, *He is no Fool*, i. e. *He is a wise Man*. 4. ACCISMUS, a *feign'd Refusal*; as when we faintly say, *No, I thank you*. 5. HYPALLAGE, that is, a *Changing the Order of Words*; as, *Cups which I never mov'd my Lips to*, instead of *to my Lips*. 6. EUPHEMISMUS, a *putting a Gloss on a Thing*, call'd also CHROMA, a *Colouring*; as, *Judg. iii. 24. Surely he covereth his Feet*, for *Surely he is at Stool*. 7. ANTHROPOPATHIA, whereby the Human Passions are ascribed to God; as, *God is angry with the Wicked every Day*, Psalm vii. 11.

Q. How many, and what are the Faults of Tropes, which ought to be avoided?

A. They are Nine, and are comprehended in the following Lines:

Of

Of Tropes perplex'd, harsh, frequent,
 Swoln, fetch'd far,
 Ill-representing, forc'd, low, lewd,
 beware.

Q What is a Figure?

A. It is an *emphatical* Manner of speaking, different from the plain and ordinary Way, and expressing either a *Passion*, or containing a *Beauty*.

Q How many, and what are the chief and most moving Figures of Speech?

A. They are twenty in Number, viz. *Ecpbonesis*, *Aporia*, *Epanorthosis*, *Aposiopesis*, *Apophasis*, *Apostrophe*, *Anastrophe*, *Erotesis*, *Prolepsis*, *Synchorexis*, *Metabasis*, *Periphrasis*, *Climax*, *Afyndeton*, *Oxymoron*, *Enantiosis*, *Parabole*, *Hypotyposis*, *Prosopopæia*, and *Epiphonema*.

Q What is an ECPHONESIS?

A. By *Ecpbonesis* we exclaim with Heat.

O unexpected Stroke! O base Defeat!
 Ecpho-

Ecpbonefis is the same as *Exclamation*, and is otherwise call'd *ANAPHONEMA*. When *Admiration* is express'd, it is call'd *THAUMASMUS*: When any Good is wish'd or pray'd for, it is term'd *EUCHE*; when the contrary, it is call'd *APEUCHE*, *ARA*, or *MISOS*. When *Intreaty* is made use of, it is named *DEESIS*, or *OBSECRATION*, and when any bad *Presage* is wish'd to be averted, it is call'd *ABOMINATION*.

Q. What is an *APORIA*?

A. By *Aporia*, doubting, we debate:
Shall I then fly? No—Whither,
fly from Fate?

The Term is *Greek*, signifying a *Doubting* and *Perplexity*, and the Figure expresses the Debate of the Mind with itself upon a pressing Difficulty. It is sometimes call'd *DIAPORESIS*.

Q. What is an *EPANORTHOSIS*?

A. *Epa-*

A. *Epanorthosis* to correct recalls:

*O base! base, did I say? most
cowardly Gauls!*

The Meaning of the Term is *Correction*; for by this Figure a Man earnestly retracts and recalls what he has said, abating it when it appears too much, and strengthening the Expression when it appears too little.

Q. What is an APOSIOPESIS?

A. *Aposiopesis* hides by sudden Pause:

*Yes, vilest, I'd — but, 'tis too
base a Cause.*

The Word is *Greek*, and signifies a *Suppression, sudden Pause or Silence*; as when a Person in Rage, or other Disturbance of Mind, speaks not out all he means, but suddenly breaks off his Discourse. Thus we threaten a Child who has committed a Fault, *If I catch you doing so again, I'll*—Where, notwithstanding the Abruptness of the Speech, the Meaning is readily understood,

stood, and the shaking of the Hand or the Head supplies the Defect of Words. This Figure is sometimes used from Modesty, or the Fear of uttering any offensive Expression.

Q. What is an APOPHESIS?

A. *Apophasis* omits, but means the more :

*Oaths I pass by, Thefts, Bribes,
and Rapes in store.*

The Term signifies *Omission* or *not speaking of*; but the Omission is only pretended, and therefore the Figure seems to be related to the *Irony*: As when an Orator says, *I do not mention my Adversary's scandalous Gluttony and Drunkenness; I take no notice of his brutal Lusts, nor of his Treachery, Malice, and Cruelty.* Here the Crimes, which he pretends to conceal, are not only specified; but they receive a Sort of Aggravation from the seeming Contempt.—This Figure is often call'd

PARA-

PARALEIPSIS, a *Passing-over*; and sometimes PARASIOPESIS, a *Concealing*.

Q. What is an APOSTROPHE?

A. *Apostrophe*, addressing, leaves the Theme :

*He dies—Fade, ye fair Flow'rs;
be dry, thou Stream!*

The Word signifies a *Turning aside*; for by this Figure a Person in a vehement Commotion *turns off* from the Subject in hand, and addresses Heaven, Earth, Groves, Rivers, Things animate or inanimate; thereby interesting, as it were, *universal Nature* in his Cause, and appealing to all the *Creation* for the Justness of his Transport.

Q. What is an ANASTROPHE?

A. *Anastrophe* Suspense b' Inversion brings :

*Of blasted Hopes and with'ring
Joys—he sings.*

The

The Term signifies *Inversion* or *Suspension*; for this Figure raises the Expectation and suspends the Satisfaction of the Hearer till the Close of the Period. Sometimes the Suspense is occasion'd by advantageously *inverting* or *transposing* the plain Order of a Sentence, as in the Example above: But there are many beautiful Instances of *Suspension*, where the Words stand in their natural Order, and yet the Expectation is agreeably kept up till the Conclusion — The inverting the Order of Words is sometimes call'd *PARALLAGE*, a *Transplacing*; as, *All England through, for I brough all England.*

Q. What is an *EROTESIS*?

A. An *Erotesis* asks, appeals, demands:

*Why hence? can you be safe in
barb'rous Lands?*

The Word signifies *Interrogation*, being

ing a Manner of speaking where the Orator raises Questions and returns Answers, as if in Conference with his Hearer or Adversary. There is scarce any *Passion* but may be put into the Form of *Interrogation*, and appear in it with Beauty and Advantage.—This Figure is also call'd ANACOEENOSIS, *Communication*, or *Expostulation*, when the Interrogation is made to an Enemy; or SYMBOULEUSIS, *Consultation*.

Q. What is a PROLEPSIS?

A. *Prolepsis*, to prevent, objects and answers too :

Great Things, you'll say; but not too great for you.

The Meaning of the Word is *Prevention*, for by this Figure an Orator starts an Objection, which he foresees may be made against any thing he affirms, desires, or advises to, and gives an Answer to it. The Objection

on in a *Prolepsis* is call'd *HYPOPHORA*, and the Answer *ANTHYPOPHORA*. Thus St. Paul: *But some Man will say, How are the Dead raised up, and with what Body do they come? Thou Fool, that which thou sowest is not quickened, except it die, &c.*—This Figure is also often call'd *PRÆMUNITIO*.

Q. What is a *SYNCHORESIS*?

A. A *Synchoresis* grants, the Point to gain:

She's fair, has Wit, 'tis true; but then she's vain.

The Term signifies *Concession*; and by this Figure we freely grant something that might bear a Dispute, in order to gain another thing that we desire. *I allow the Greeks Learning, Skill in many Sciences, Sharpness of Wit, but they were never eminent for Tenderness of Conscience, and Regard to Honour and Truth.* Here it has a Sting

Tail, but sometimes it has a healing Conclusion: As, *Let him be sacrilegious, let him be a Robber, let him be the Chief of all Wickedness and Vice; but still he is a good General.*—By this Figure we sometimes invite our Enemy to do all the Mischief he can, in order to give him a Sense and Horror of his Cruelty: And hereby the Complaints and Upbraidings of jarring Friends and Lovers are most emphatically express'd.—EPITROPE, *Permission*, is another Name for a *Synchorefsis*.

Q. What is a METABASIS?

A. *Metabasis* removes from Thing to Thing:

*Thus far of War—now thee,
sweet Peace, I'll sing.*

The Term signifies a *Transition*, or Passing from one Subject to another, as in the Example. To this Head may be referr'd *Digression*, or departing from, and *Regression*, or returning to the

the Subject : Also *Revocation*, when the Orator *recalls* himself, as having gone too far; and *Rejection*, when he tells his Audience that he *defers* speaking of some particular Matter till another Opportunity.

Q. What is a PERIPHRAISIS ?

A. *Periphrasis* takes many Words for one:

*Now Night's pale Empress quits
her Silver Throne.*

The Term means a *Circumlocution*, or *Speaking round about*, that is, using more Words to express any thing than are absolutely necessary. Thus in the Example, the *Moon* is express'd by *Night's pale Empress*; and the Sense of the whole Line might be comprehended in these few Words, *It is Day-light*.—This Figure is used sometimes out of Prudence and Necessity, to conceal a Secret, or cover an Indecency; and sometimes for Variety

and Ornament, to give Pomp and Dignity to our Expressions, to enrich a Discourse with new Thoughts, and to multiply the Graces of a Description.

Q. What is a CLIMAX?

A. *Climax*, ascends by Steps: *Folly breeds Laughter,*
Laughter Dijdoin, Disdain makes
Shame her Daughter.

The literal Meaning of the Term is a *Ladder*, the Figure being a *Gradation* or *Amplification by Steps*, wherein the Word or Expression which ends the first Member of a Period begins the second, and so on, till the Argument and Period be beautifully finish'd. It is to be observ'd that *Amplification*, or an *Incrementum*, is often made without a strict *Climax*: As, *The virtuous Man is happy either in Poverty, in Sickness, or in Death itself.* Here the Figure rises, the Sense being heighten'd
 by

by Degrees to the End of the Period; and this is call'd ANABASIS, *Ascension*: But when it falls, it is call'd CATABASIS, *Descension*, or DECREMENTUM; as, *We had neither the Moon, the Stars, nor even the Light of a Candle to direct us.*

Q What is an ASYNDETON?

A. *Asyndeton* the joining Word denies:

Faith, Justice, Truth, Religion, Mercy dies.

The Term signifies a *Not joining*, or the *Omission of a Copulative*; that is, when the Conjunctions or little Particles, that join Words together, are left out, to represent Haste, Rage, or Eagerness of Passion. This Figure is also call'd DIALYTON, *Dissolution*.——

The opposite Figure is named POLY-SYNDETON, *Many Joinings*, when the Copulatives are put in before each principal Word in the Period; as,

Through Sleep and Wine, and Feasts, and Strumpets, and Bagnios, they were quite enervated.—Each of these Figures has its Use and Beauties; the former, where the Members of a Period are loose and unconnected, naturally painting the Hurry and Disturbance of the Thoughts; and the latter making a Discourse strong and solemn, fixing an Emphasis upon every Word, and pointing it out as worthy of Observation.

Q. What is an OXYMERON?

A. In *Oxymoron* Contradictions meet:

*What's Love? A pleasing Pain,
a Bitter-sweet.*

The Name itself implies a *Contradiction*, signifying much the same as *witty-foolish*, or *sharp-blunt*: But we must observe, that the Contradictions in this Figure are only *seeming* ones; for the Members of a Period may disagree

agree in Appearance and Sound, but perfectly agree and be consistent in Sense.—Hither may be referr'd the *SYNOECEIOSIS*, whereby *Contraries* are affirm'd of the same Subject; as, *He is dead, even whilst he lives.*

Q. What is an *ENANTIOSIS*?

A. *Enantiosis* poiseth diff'rent Things:

*Truth begets Foes, and Flatt'ry
Friendship brings.*

The Term signifies *Contrariety*, or *Opposition*; for by this Figure Things very different or contrary are placed opposite to each other, that the Qualities of each may appear the more strongly; as by a proper Contrast between Innocence and Guilt, the former appears with double Charms and Loveliness.—This Figure is also call'd *ANTITHESIS*; for another Instance whereof take that of *Cicero* in his second Oration against *Catiline*: *On the one Side
stands*

stands Modesty, on the other Impudence; on the one Fidelity, on the other Deceit; here Piety, there Sacrilege; here Contineny, there Lust, &c.

Q. What is a PARABOLE?

A. *Parabole* by Similies compares:
Her Eyes are sparkling like the radiant Stars.

The Word signifies *Comparison*. It differs from a *Metaphor*, as it introduces the Comparison by *like, such, so, as, &c.* If we say, for instance, *God is a Shield to good Men*, it is a *Metaphor*, because the Sign of Comparison is not express'd: But if the Sentence be put thus, *God is as a Shield to good Men*, then it becomes a *Simile*, or *Comparison*.—This Figure is by some call'd *SYMBOLE*, which signifies much the same as *Parabole*; and by others *SYNCRISIS*, a *Judging between*. If the Comparison be made from *Diffimilitude*, it is call'd *ANOMOTOSIS*, a *Rendering*

dering unlike ; and DIAPHORA, Difference.

Q. What is an HYPOTYPOSIS ?

A. *Hypotyposis* paints, describes to Sight :

*He comes—his Chariot Clouds, his
Garments Light.*

By this is meant a *lively Description*, or such a strong and beautiful Representation of any thing, as gives us a clear Idea of it, and sets its Image as it were before our Eyes. This Figure is also call'd DIATYPOSIS.—

When a character of a Person is drawn, it is call'd CHARACTERISMUS. When Things distant and past are represented as if seen and present, it is named VISIO, *Vision* ; or EICON, *Image*.

Q. What is a PROSOPOPOEIA ?

A. *Protopopœia* Speech to Things does give :

*The Stones cry out, Let not the
Traytor live.*

This

This Figure, as the Name implies, is the *Fiction of a Person*. Hereby good and bad Qualities, Virtues and Vices, Accidents, &c. are introduced in Discourse as real Beings; and by this we likewise give Life and Voice to Things inanimate, making Rocks, Woods, Rivers, Buildings, and the like, express the Passions of rational Creatures.

Q. What is an EPIPHONEMA?

A. *Epiphonema* makes Remarks i'th' Close:

*By my own Hand she died—so vast
my Woes!*

The meaning of the Term is *Acclamation*, being a short lively Remark at the End of a Narration or Discourse. So *Milton*, on the Obstinacy of the rebel Angels, who were so infatuated that they would not submit, though they knew *Almighty Power* and *Majesty* came arm'd against them:

In

*In heav'nly Minds can such Per-
verseness dwell?*

Q. What other Figures are there?

A. Rhetoricians mention some other Figures of less Note, which I shall explain as briefly as possible. 1. *Synathræsmus* implies a gathering together; as, *She's Widow, Strumpet, Barwd, and Thief.* 2. *Ætiology*, or *Dicaiology*, is giving a Reason; as, *Despise Pleasures, for Pleasure purchased with Pain is hurtful.* 3. *Emphasis* is earnest and forcible Expression, or a Stress or Accent laid upon a Word in pronouncing it. 4. *Euphonia* is a well sounding in Words, or a pleasant Pronunciation. 5. *Enallage*, or *Enallaxis*, is an Exchange of Case, Tense, Person, Number, or Gender; as, *In that Year Alexander dies, for died; the Present Tense for the Preter-imperfect.* This includes the Grammatical Figures *Synthesis* and *Antiptosis*. 6. *Hendiadys* im-
plies

plies an *expressing one thing by two*; as, *He is advanced to Ivory and a Throne*; instead of an *Ivory Throne*.

7. *Hyperbaton, a Passing over*, disturbs the Order of Words in a Sentence, as, *Wealth, which the old Man had raked together, now the Boy doth squander away*; instead of, *Now the Boy doth squander away Wealth, &c.* 8. *Hysteron-Proteron* is a *Putting the last first*; as, *He was bred and born at London, for born and bred*.—Several other Figures of this Kind might be enumerated, but those already mention'd are sufficient, or perhaps more than sufficient, for a young Student in the Art of *Rhetoric*.

Q. But are there no *Grammatical Figures* worth taking notice of?

A. The chief *Grammatical Figures* are *nine*. 1. A *Pleonasm*, or *Superfluity*; as, *I saw him with my Eyes, where with my Eyes is needless, unless*
for

for Emphasis. 2. *Parentthesis*, a *Putting in between*; that is, when certain Words are introduced into a Discourse, which are independent of the rest, and may be omitted without any Injury to the sense or Grammar; As, *To their Power* (I bear Record) *they were willing*; where, if the Words *I bear Record* were left out, the Sense would yet remain entire. 3. *Antimeria*, *Putting one Part of Speech for another*; as, *He's new come home*, for *newly*. 4. *Prosthesis*, an *Adding to the Beginning of a Word*; as, *yclad*, for *clad*; *begirt* for *girt*. 5. *Paragoge*, a *Producing, or making longer, by adding to the End of a Word*; as, *Feare* for *Fear*. 6. *Aphæresis*, a *taking away from the Beginning*; as, *'till* for *untill*. 7. *Apocope*, a *Cutting off from the End*; as, *tho'* for *though*. 8. *Syncope*, a *Cutting out, or taking Letters from the Middle*

dle of a Word; as, *ne'er* for *never*; *o'er* for *over*. 9. *Imesis*, a *Dissection*; that is, when a Word is divided by the Interposition of another: As, *How wide soever*; for *Howsoever wide*.— To these I may add *Ellipsis*, *Defect*, being a Figure that frequently occurs in Discourse. This is when a Word or more is omitted, but plainly understood: As, *True*, for *it is true*; *I am going to my Father's*, that is, *my Father's House*.— There are many more grammatical Figures, which being of no great Importance, we chuse rather to omit them, than run the Hazard of discouraging our little Pupils by laying a needless Burden upon their Memories.

Q. What is the best Rule to be observ'd with respect to the Use of Figures?

A. In order to the *prudent* and *proper* Use of Figures, observe well the following

following Lines :

Figures *unnat'ral, senseless, too fine-spun,*

Over-adorn'd, affected, copious, shun.

Q. What do you mean by fine Turns, or Repetitions, which you mention'd amongst the Ornaments of Language ?

A. Such as gracefully repeat either the same Word, or the same Sound in different Words.

Q. How many, and which are the principal Repetitions ?

A. They are fourteen, viz. *Anaphora, Epistrophe, Symploce, Epizeuxis, Anadiplosis, Epanalepsis, Epanodos, Ploce, Polyptoton, Antanaclassis, Paronomasia, Paregmenon, Homoioteleuton, and Synonymia.*

Q. What Sort of a Repetition is ANAPHORA ?

A. Ana-

A. *Anaphora* each Clause alike begins :

Love hides her Faults ; Love hides her very Sins.

The Term is Greek, signifying a *bringing over again*, or *repeating* a Word at the Beginning of the next Clause. This is likewise call'd EPANAPHORA.

Q. What is an EPISTROPHE ?

A. *Epistrophe* each Clause alike concludes :

What Ills arise from Feuds ! Oh, fly these Feuds !

The literal Meaning of the Term is a *Turning to*. This Repetition is also call'd EPIPHORA, a *Bringing to*, or repeating the ending Word.

Q. What is a SYMPLOCE ?

A. *Symploce* these two last connects in one :

The Hare does run ; the Hare has Cause to run.

The Word means a *Connexion*, or
Com-

Complication, of *Anaphora* and *Epistrophe*; for here both Clauses have the same Beginning, and the same Ending.

Q. What is an *EPIZEUXIS*?

A. An *Epizeuxis* twice a Word repeats:

*Ah poor, poor Swain! Me,
wretched me, he beats!*

The Term signifies a *Rejoining*, or repeating immediately the same Word, and that with some Warmth or Emotion of Mind.

Q. What is an *ANADIPLOSIS*?

A. *Anadiplosis* the same Word brings on:

*Despise vain Joys, Joys that will
soon be gone.*

The Term signifies *Reduplication*; that is, when the last Word of a Clause or Line is repeated at the Beginning of the succeeding one: And this is done to enlarge upon the Word, and enforce the Sense.—This Repetition is

E

also

also call'd EPANADIPLOSIS.

Q. What is an EPANALEPSIS ?

A. *Epanalepsis* ends as it begins :
Sins stain thy beauteous Soul, for-
sake thy Sins.

The Term signifies a *Receiving back*,
or taking the first Word to the End.

Q. What is an EPANODOS ?

A. *Epanodos* inverts what it repeats :
Meats for the Belly, the Belly not
for Meats.

The literal Meaning of the Word is
Reascension.

Q. What is a PLOCE ?

A. *Ploce* for Characters repeats the
Name :

Cæsar, like Cæsar then, trium-
phant came.

The Term signifies a *Reflecting* or hint-
ing upon a Word. In short, it is a
repeating a *Proper* Name in a Sense
that's *Common*, or so as not only to
express the *Subject*, but the *Quality*
thereof.

thereof. Thus in the Instance, we may observe that *Cæsar* in the second Place has a Meaning somewhat different from *Cæsar* in the first, implying *like what he was, a great and successful General*, which Character is common to others as well as *Cæsar*. So I say, *My Friend's a Friend indeed*, meaning, *such a one as he should be, sincere and faithful*.

Q. What is a POLYPTOTON?

A. In *Polyptoton* different Cases meet:

Join Hand to Hand, and Force with Force defeat.

The Term means *Variety of Cases*; being a Repetition of the same Word in different Cases, Genders, Numbers, or Tenses. It is likewise call'd METAGOGUE.

Q. What is an ANTANACLASIS?

A. *Antanaclassis* in one Word does
hide

Two Senses : *Come on ; if we
ride, let's ride.*

It is a Sort of *Pun*, or *Revocation* (as
the Term implies) of the same Word
to signify some other Thing. Thus,
in the Example, the different Mean-
ings of the Word *ride* are obvious :
If we *ride*, (that is, *travel on horseback*)
let's *ride*, (that is, *make haste*)—This
Repetition is sometimes call'd ANTI-
STASIS, a *Resisting*, from the Disagree-
ment in the Sense of the same Word.

Q. What is a PARONOMASIA ?

A. *Paronomasia*, gingling in the
Sound,

Differs in Sense : *Not Friends,*
but Fiends abound.

The Term signifies a *Like-naming*, that
is, in Sound only ; for the Change,
Addition, or Omission of a single Let-
ter very often makes a great Altera-
tion in the Sense.

Q

Q. What is a PAREGMENON ?

A. *Paregmenon* does Words deriv'd
recite :

*Of Friendship friendly to my
Friend I write.*

The 'Term' implies a *Deriving Words
from the same Root*, which are some-
times agreeably repeated in the same
Sentence.

Q. What is an HOMOIOTELEU-
TON ?

A. *Homoioteleuton* rhyming Words
does chuse ;

*Your Gifts I'll not refuse, nor
will abuse.*

The Term signifies a *Like-ending*, or
Rhyming in Clauses. And hither may
be referr'd HOMOIOTOTON, a *Rhy-
ming in Cases, Tenses, &c.* As, *Cæsar
gain'd Glory by giving, relieving, par-
doning.*

Q. What is a SYNONYMIA ?

A. In divers Words *Synonymies* declare

The self-same Thing : *He lives,
and breathes in Air.*

The Term implies a *Putting together Words of like Signification*, which is done to amplify the Discourse. Thus we say, *Endless, immortal, never-fading Honour*; where the Meaning of each Epithet is just the same: And, in the first Example, *living and breathing in Air* are Expressions of the like Import.

Q. What other *Repetitions* are there, besides these you have been explaining?

A. The eight following, of less Note, are enumerated by some *Rhetoricians*. 1. *Antimetabole*, that is, *Commutation*; as, *A Poem is a speaking Picture, a Picture a mute Poem*. It is a Kind of *Epanodos*. 2. *Paradiastole*, a *Contradistinction*, which is often a Kind of *Paronomasia*; as, *Virtue*
may

may be overshadow'd, but not overwhelm'd. 3. *Parechesis*, or *Paromoi-on*, a *Likeness of Sound*, which is a Kind of *Paronomasia* repeating the same Syllable over again, and not worth our Imitation; as, *Hence proceeds our Mischief* chiefly. 4. *Epimone*, a *Persisting* in the same Words, as where the same Line or Clause is often repeated. 5. *Mesarchia*, when the Word which *begins* is repeated in the *Middle* of a Sentence. 6. *Mesoteleuton*, when the *Middle* and *End* are alike. 7. *Mesodiplosis*, a *Doubling* or repeating a Word *in the Middle* of two Sentences, or two Members of a Sentence; which is also call'd *Mesophonia*. 8. *Tautotes*, which signifies a *frequent Repetition* of the same Word. But most of these are so trifling, that they scarce deserve the young Scholar's Notice.

Q. What is chiefly to be observ'd

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in

in the Use of *Turns* or *Repetitions*?

A. Care is to be taken that we run not into insipid Tautologies, nor affect a trifling Sound and Chime of insignificant Words. And remember that

All *Turns* should give a lustre to Discourse;

Must raise *new Thoughts*, or grace with *Musick's Force*.

PART IV.

Of PRONUNCIATION.

Q. **W**HAT is *Pronunciation*?

A. *Pronunciation*, or moving *Delivery*, which is the very Soul of all *Rhetoric*, consists in a due Management of the *Voice* and Countenance, as well as the proper *Gesture* of the Body and Hands, according to the Nature of the Thing spoken of, or the Passion to be express'd.

Q. What are the *Parts* of Pronunciation?

A. Two;

A. Two; namely, **VOICE** and **ACTION**.

Q. In the Delivery of an Oration, what is to be obse v'd as to *Voice*?

A. The Voice should be *full, clear, easy, distinct, and flexible*. A particular Stress ought to be laid on emphatical Words, and the Accent placed on the proper Syllable. Care must be taken to avoid an *invariable uniform Tone of Voice* on the one hand, as well as *Canting* on the other. To *cant*, or *chant*, is to lay an Accent and Emphasis where there is none, or to raise and fall the Voice unnaturally, somewhat like *singing*; than which nothing can be more disagreeable in a Reader or Speaker. In a Word, the Voice should agree with the Nature and Stile of the Discourse, and vary as the Subject varies; in *Argument*, plain and distinct; in *Confutation*, severe; in *Illustration*,

Illustration, strong and lively. It must likewise be adapted to the different Passions of *Anger*, *Pity*, *Love*, *Joy*, *Grief*, &c. as Occasion requires.

Q. What is to be observ'd as to *Action*?

A. The *Gesture*, or *Action*, (which is the Speech of the Body) should be *decent*, *moderate*, *easy*, *various*, and *proper* to the Nature of the Discourse. The Body must be *erect* and *strait*, and apt for gentle Flexure on either Side. The *Head* should stand *right* upon the Shoulders; the Neck be free and easy of Motion; the *Shoulders* not hoisted or shrugg'd up; nor the *Arms* much projected, except in the vehement Affections of *Joy*, *Grief*, &c. The *Countenance*, which is principally to be regarded in *Gesture*, must be variously expressive of the Passions; but always *natural*, and free from *affected* *Airs*, *Grimace*, and *Contortions*.
Great

Great Use is likewise made of the *Hands*, especially the *Right Hand*, which is frequently applied to the *Left Breast*, and then let fall to the *Right Side*. By the *Hand*, in short, we demand, call, threaten, detest, admire, and express our Thoughts almost as well as by Speech itself.—We ought farther to remember, that stamping with the *Foot* is only permitted on the *Stage*.

Q. Upon the Whole, what must be done to make ourselves *acceptable* Orators?

A. *Adorn with Tropes and Figures*
your Oration,
By Voice and Action grace Pro-
nunciation.

Q. Can't you give me some Examples of fine Speeches, which I may study carefully, and endeavour to *pronounce* according to the Rules of *Rhetoric*?

A. I

A. I have already given you *Catiline's* Oration to his Associates, to which I refer you; and shall here add several others.—In the first place, take a Passage out of *Cicero's* Oration for *Milo*, where he imputes the Death of *Clodius* to the just Anger of the Gods, who at length revenged their Temples and Altars which the Crimes of that impious Wretch had profaned. He does it in a very artful Manner, by appealing to the Altars and the Gods, and making use of the loftiest Figures in Rhetoric. The Passage is thus translated.

“ I call to witness and implore you,
 “ holy Hills of *Alba*, which *Clodius*
 “ has profaned! venerable Woods,
 “ which he has cut down! sacred Al-
 “ tars, the Band of our Union, and
 “ ancient as *Rome* itself, upon the
 “ Ruins of which that abandon'd
 “ Wretch had raised those enormous
 “ Piles

“ Piles of Building!—Your Religion
 “ violated, your Worship abolish’d,
 “ your Mysteries polluted, your Gods
 “ treated outrageously, have at length
 “ display’d their Power and Ven-
 “ geance. And thou, divine *Jupiter*
 “ *Latialis*, whose Lakes and Woods
 “ he had so often defiled with all man-
 “ ner of Crimes and Impurities, thou
 “ hast at last, from the Summit of
 “ thy lofty Hill, look’d down upon
 “ this wicked Wretch, in order to
 “ punish him. It is to thee, and be-
 “ fore thine Eyes; it is to thee that
 “ a slow but just Vengeance has sa-
 “ crificed this Victim, whose Blood
 “ was thy Due.”

There are several fine Speeches in
Livy, amongst which that of *Pacuvius*
 to his Son *Perolla* is remarkably elo-
 quent: I therefore recommend the fol-
 lowing Translation of it to the Peru-
 sal of the young Scholar, till he is a-
 ble

ble to read and understand the Beauties of the Original. The Occasion of it was this: The City of *Capua* was surrender'd to *Hannibal* by the Intrigues of *Pacuvius*, notwithstanding all the Opposition of *Magius*, who continued steady to the *Romans*, and was united with *Perolla* both in Friendship and Sentiments. The Day upon which *Hannibal* enter'd the City, two Brothers, who were the most considerable Persons in the Place, gave him a grand Entertainment; to which none of the *Capuans* were admitted but *Taurea* and *Pacuvius*, and the latter with great Difficulty obtain'd the same Favour for his Son *Perolla*, whose Friendship with *Magius* was known to *Hannibal*, who pardon'd him however for what was past, upon the Intercession of his Father. After the Feast was over, *Perolla* led his Father aside, and drawing a *Poniard* from under

der his Gown, told him the Design he had form'd to kill *Hannibal*, and to seal the Treaty made with the *Romans* with his Blood. Upon this *Pacuvius*, almost distracted, endeavours by the most moving and powerful Arguments to divert his Son from so fatal a Resolution.

“ I pray and conjure you, my Son,
 “ by all the most sacred Laws of Na-
 “ ture and Blood, not to attempt be-
 “ fore your Father's Eyes an Action
 “ as criminal in itself, as it will be
 “ fatal to you in its Consequence. It
 “ is but a few Minutes since we bound
 “ ourselves by the most solemn Oaths;
 “ that we gave *Hannibal* the most
 “ holy Testimonies of an inviolable
 “ Friendship: And shall we, when
 “ we are scarce risen from the Enter-
 “ tainment, arm that very Hand a-
 “ gainst him, which we presented to
 “ him as a Pledge of our Fidelity?
 “ That

“ That Table, where the Gods pre-
 “ side who maintain the Laws of Hos-
 “ pitality, to which you were admit-
 “ ted by a particular Favour, of
 “ which only two *Capuans* had a
 “ Share; do you leave that sacred
 “ Table with no other View, but to
 “ defile it the next Moment with the
 “ Blood of your Inviter? Alas! since
 “ I have prevail’d with *Hannibal* to
 “ pardon my Son, is it possible that I
 “ cannot prevail with my Son to par-
 “ don *Hannibal*?—But let us have no
 “ Regard for those Things which are
 “ most sacred among Men; let us vio-
 “ late, at one and the same Time,
 “ *Faith, Religion, and Piety*; let us
 “ perpetrate the blackest Action, pro-
 “ vided our Destruction be not infal-
 “ libly annex’d to our Crime. Do
 “ you alone pretend to attack *Hanni-*
 “ *bal*? But to what End! Do you
 “ imagine that the Multitude of Free-
 “ men

“ men and Slaves who furround
 “ him, all those Eyes that are con-
 “ stantly fix'd upon him in order to
 “ secure him from Danger, so many
 “ Hands always ready to defend him,
 “ would be blasted and immoveable
 “ the Moment you make this mad
 “ Attempt? Nay, will *you* be able to
 “ bear only the *Looks* of *Hannibal*,
 “ those formidable Looks, which
 “ whole Armies cannot bear, and
 “ which make the *Romans* themselves
 “ tremble? And suppose he were de-
 “ prived of all other Assistance, will
 “ you have the Boldness to strike me
 “ too, when I protect him with my
 “ Body, and place myself between
 “ him and your Sword? For I declare
 “ that you cannot come at *him*, with-
 “ out stabbing *me*.——Soften your Re-
 “ sentments, my Son, this very In-
 “ stant; and don't resolve to perish
 “ in so ill-concerted an Enterprize.

F

“ Let

“ Let my Intreaties have some Influence over you, since they have been so efficacious this Day in your Favour.”

Amongst the Specimens of Eloquence I am here selecting for the Use of the young Student in the Art of *Rhetoric*, I cannot forbear inserting St. Paul's excellent *Declamation*, or Defence, before King *Agrippa* and *Festus* the Roman Governor of *Judæa*, as it is brought into Form, and distinguished into its proper Parts, by an ingenious modern Author.

EXORDIUM. “ I think myself happy, King *Agrippa*, in as much as I shall answer for myself this Day before thee, touching all the Things whereof I am accused of the *Jews*; especially because I know thee to be expert in all Customs and Questions which are among the *Jews*: Wherefore I beseech thee to hear me patiently. NARRATION. My Manner of

of Life from my Youth, which was at first among mine own Nation at *Jerusalem*, know all the *Jews*, which knew me from the Beginning, (if they would testify) that after the straitest Sect of our Religion I lived a *Pharisee*. And now I stand, and am judged for the Hope of the Promise made by God unto our Fathers: Unto which Promise our twelve Tribes, instantly serving God Day and Night, hope to come; for which Hope's sake, King *Agrippa*, I am accused of the *Jews*. PROP. Why should it be thought a Thing incredible with you, that God should raise the Dead? when God himself has given Assurance of it unto all Men, in that he hath raised *Christ* from the Dead. CONFIRMATION. As for my own part, most noble *Festus*, I own I once verily thought that even I myself ought to do many Things contrary to the Name of *Jesus of Nazareth*:

Which Thing I also did in *Jerusalem*.
 I punish'd the Saints oft in every
 Synagogue, and compell'd them to
 blaspheme; and being exceedingly mad
 against them, I persecuted them even
 unto strange Cities. In pursuit of
 which, as I went to *Damascus*, with
 Authority and Commission from the
 Chief-Priests; at Mid-day, O King, I
 saw in the Way a Light from Heaven,
 above the Brightness of the Sun,
 shining round about me, and them
 which journeyed with me. And when
 we were all fallen to the Earth, I
 heard a Voice speaking unto me, and
 saying in the *Hebrew Tongue*, *Saul,*
Saul, why persecutest thou me? It is
hard for thee to kick against the Pricks.
 And I said, *Who art thou Lord?*
 And he said, *I am Jesus, whom thou*
persecutest. But rise and stand upon thy
Feet: For I have appeared unto thee
for this Purpose, to make thee a Minister
and

and a Witness both of these Things which thou hast seen, and of those Things in which I will appear unto thee. Whereupon, O King *Agrippa*, I was not disobedient to the heavenly Vision; but shewed first unto them of *Damascus*, and at *Jerusalem*, and throughout all the Coasts of *Judæa*, and then to the *Gentiles*, that they should repent and turn to GOD. REFUTATION. For these Causes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtain'd Help of GOD, I continue unto this Day, witnessing both to Small and Great, saying none other Things than those which the *Prophets* and *Moses* did say should come: That *Christ* should suffer, and that he should be the first that should rise from the Dead, and should shew Light unto the People, and to the *Gentiles*. PERORATION. This, most excellent Auditors,

is the real Truth: Believe me, I am no pestilent Fellow, nor Mover of Sedition; but always endeavour, all that lies in me, to preserve a Conscience void of Offence towards God and towards Man: Nor can the *Jews* prove the Things whereof they now accuse me. Neither am I, *Festus*, beside myself; but speak thus freely before the King, because he knows these Things to be Fact, yea I am fully persuaded the King knows 'em all to be Fact; for they were not done in a Corner. King *Agrippa*, believest thou the Prophets? I know that thou believest: And would to God that not only thou, but also all that hear me this Day, were altogether such as I am, except these Bonds." See *Acts* xxvi.

To the Examples already quoted, I shall here add a few beautiful and moving Speeches from some of the
finest

finest Writers that our own Country has produced; and first from our imitable *Shakespear*.—In his Tragedy of *Julius Cæsar*, soon after that Prince is murder'd, we find *Brutus*, the Chief of the Conspirators against him, mounting the *Rostrum*, and thus haranguing the People.

‘ *Romans, Countrymen, and Lovers!*
 ‘ hear me for my Cause; and be silent
 ‘ that you may hear. Believe me for
 ‘ mine Honour; and have Respect to
 ‘ mine Honour, that you may believe.
 ‘ Censure me in your Wisdom; and
 ‘ awake your Senses, that you may
 ‘ the better judge. If there be any
 ‘ in this Assembly, any dear Friend
 ‘ of *Cæsar*’s, to him I say, that *Brutus*’s
 ‘ Love to *Cæsar* was no less than
 ‘ his. If then that Friend demand,
 ‘ why *Brutus* rose against *Cæsar*, this
 ‘ is my Answer: Not that I loved
 ‘ *Cæsar* less, but that I loved *Rome*
 ‘ more.’

' more. Had you rather *Cæsar* were
 ' living, and die all Slaves; than that
 ' *Cæsar* were dead, to live all Free-
 ' men? As *Cæsar* lov'd me, I weep
 ' for him; as he was fortunate, I re-
 ' joice at it; as he was valiant, I ho-
 ' nour him; but as he was ambitious,
 ' I slew him. There are Tears for
 ' his Love, Joy for his Fortune, Ho-
 ' nour for his Valour, and Death for
 ' his Ambition. Who's here so base,
 ' that would be a Bondman? if any,
 ' speak; for him have I offended.
 ' Who is here so rude, that would
 ' not be a *Roman*? if any, speak; for
 ' him have I offended. Who is here
 ' so vile, that will not love his Coun-
 ' try? if any, speak; for him have I
 ' offended.—I pause for a Reply—'

Here the People unanimously cry
 out, ' None, *Brütus*, none'; where-
 upon he continues his Speech, ' Then
 ' none have I offended.—I have done

' no more to *Cæsar*, than you shall do
 ' to *Brutus*. The Question of his
 ' Death is enroll'd in the *Capitol*; his
 ' Glory not extenuated, wherein he
 ' was worthy; nor his Offences enforced,
 ' for which he suffer'd Death.'
 Then seeing *Mark Antony* coming
 with *Cæsar's* Corpse, he thus proceeds:
 ' Here comes his Body,
 ' mourn'd by *Mark Antony*, who,
 ' though he had no Hand in his
 ' Death, shall receive the Benefit of
 ' his dying, a Place in the Commonwealth;
 ' as which of you shall not?
 ' With this I depart, that as I slew
 ' my best Lover for the Good of
 ' *Rome*, I have the same Dagger for
 ' myself, when it shall please my
 ' Country to need my Death.'

This Harangue had the intended
 Effect upon the Minds of People, filling
 them with Indignation against
Cæsar as an Oppressor and a Tyrant,
 and

and with Love for *Brutus* as the Deliverer of his Country: But how soon are they soften'd into Compassion for the murder'd Prince, and fired with Resentment against his Murderers, by the artful Insinuations of *Antony*, whom *Brutus* imprudently permits to make a funeral Oration over *Cæsar's* Body! *Antony*, ascending the *Rostrum* after *Brutus* is withdrawn, addresses his Auditors in the following Manner.

Friends, *Romans*, Countrymen, lend
me your Ears;

I come to bury *Cæsar*, not to praise
him.

The Evil, that Men do, lives after
them;

The Good is oft interred with their
Bones.

So let it be with *Cæsar*! Noble
Brutus

Hath

Hath told you *Cæsar* was ambitious:

If it were so, it was a grievous Fault,

And grievously hath *Cæsar* answer'd it.

Here, under Leave of *Brutus*, and the rest,

(For *Brutus* is an honourable Man,
So are they all, all honourable Men)

Come I to speak in *Cæsar*'s Funeral:

He was my Friend, faithful and just to me;

But *Brutus* says, he was ambitious;
And *Brutus* is an honourable Man.

He hath brought many Captives home to *Rome*,

Whose Ransoms did the general Coffers fill;

Did this in *Cæsar* seem ambitious?

When

When that the Poor have cry'd,
Caesar hath wept:
 Ambition should be made of sterner
 Stuff.

Yet *Brutus* says he was ambitious;
 And *Brutus* is an honourable Man.
 You all did see, that on the *Luper-*
cal,

I thrice presented him a kingly
 Crown;

Which he did thrice refuse. Was
 this Ambition?

Yet *Brutus* says, he was ambitious;
 And, sure he is an honourable
 Man.

I speak not to disprove what *Bru-*
tus spoke,

But here I am to speak what I do
 know.

You all did love him once, not with-
 out Cause:

What Cause with-holds you then
 to mourn for him?

O Judgment! thou art fled to brutish Beasts,
 And Men have lost their Reason—
 bear with me;
 My Heart is in the Coffin there
 with *Cæsar*,
 And I must pause till it come back
 to me.

Here some of the Auditors begin to express themselves in *Cæsar's* Favour, as if he had been greatly injur'd; and, from *Antony's* saying that he *refused the Crown*, they conclude for certain that he was not *ambitious*. Others take this Opportunity of speaking in praise of *Antony*, who thus continues his Discourse.

But yesterday the Word of *Cæsar*
 might
 Have stood against the World; now
 lies he there.

And

And none so poor to do him Re-
verence.

O Masters! if I were dispos'd to
flir

Your Hearts and Minds to Mutiny
and Rage,

I should do *Brutus* Wrong, and *Cas-*
sius Wrong;

Who, you all know, are honoura-
ble Men.

I will not do them Wrong: I ra-
ther chuse

To wrong the Dead, to wrong my-
self and you,

Than I will wrong such honourable
Men.

But here's a Parchment, with the
Seal of *Cæsar*,

I found it in his Closet, 'tis his
Will:

Let but the Commons hear his
Testament,

(Which

(Which, pardon me, I do not
mean to read)

And they would go and kiss dead
Cæsar's Wounds,

And dip their Napkins in his sacred
Blood;

Yea, beg a Hair of him for Me-
mory,

And dying mention it within their
Wills,

Bequeathing it as a rich Legacy
Unto their Issue.

Upon the naming of *Cæsar's* Will,
the People interrupt *Antony*, and all
insist upon hearing it read; but, in
order to encrease this Eagerness, *An-
tony* seems unwilling to comply with
their Desire, and thus proceeds :

Have Patience, gentle Friends, I
must not read it;

It is not meet you know how *Cæsar*
lov'd you.

You

You are not Wood, you are not
Stones, but Men :

And, being Men, hearing the Will
of *Cæsar*,

It will inflame you, it will make
you mad.

'Tis good you know not that you
are his *Heirs*;

For if you should—O what would
come of it?

Anthony having thus artfully heigh-
ten'd their Curiosity, by discovering
as it were inadvertently a material Part
of what he pretended to conceal, they
again press him in the most earnest
Manner to read the Will; to which,
however, he still shews a seeming Re-
luctance, till finding they have lost all
Patience, and will admit of no Denial,
he thus addresses them :

You will compel me then to read
the Will?

Then make a Ring about the Corps
 of *Cæsar*,
 And let me shew you him that made
 the Will.
 Shall I descend? and will you give
 me leave?

All agree to this without Exception;
 upon which *Antony* comes down from
 the Pulpit, and the People having
 form'd a Ring round the Body of
Cæsar, he continues his Harangue.

If you have Tears, prepare to shed
 them now.

You all do know this Mantle; I re-
 member

The first time ever *Cæsar* put it on,
 'Twas on a Summer's Evening in
 his Tent,

That Day he overcame the *Nervii*—
 Look! in this Place ran *Cassius'*
 Dagger through;—

G

See,

See, what a Rent the envious *Cæsa*
made.—

Through this the well-beloved *Bru-*
tus stabb'd;

And as he pluck'd his curst Steel
away,

Mark, how the Blood of *Cæsar*
follow'd it!

As rushing out of Doors, to be re-
solv'd,

If *Brutus* so unkindly knock'd, or
no?

For *Brutus*, as you know was *Cæ-*
sar's Angel.

Judge, oh ye Gods! how dearly
Cæsar lov'd him;

This, this was the unkindest Cut
of all;

For when the noble *Cæsar* saw him
stab,

Ingratitude, more strong than Trai-
tors' Arms,

Quite

Quite vanquish'd him : then burst
his mighty Heart ;

And, in his Mantle muffling up his
Face,

Even at the Base of *Pompey's* Statue,
(Which all the while ran Blood)
great *Cæsar* fell.

O what a fall was there, my Coun-
trymen !

Then I, and you, and all of us fell
down ;

Whilst bloody Treason flourish'd
over us.

O, now you weep ; and, I perceive,
you feel

The Dint of Pity ; these are gra-
cious Drops.

Kind Souls ! what, weep you when
you but behold

Our *Cæsar's* Vesture wounded ?
Look you here !

Here is himself, marr'd, as you see,
by Traitors.

Moved by this Speech, and by the affecting sight of *Cæsar's* wounded Body, the People now breathe nothing but Revenge and Destruction against the Authors of the dismal Tragedy; which Disposition *Antony* takes care to improve, whilst he artfully dissuades them from giving way to their Resentments.

Good Friends, sweet Friends, let
me not stir you up
To such a sudden Flood of Mu-
tiny:
They that have done this Deed,
are honourable.
What private Grievs they have, alas,
I know not,
That made them do it; they are
wise and honourable,
And will, no doubt, with Reasons
answer you.

I come

I come not, Friends, to steal away
your Hearts ;

I am no Orator, as *Brutus* is :

But, as you know me all, a plain
blunt Man,

That love my friend ; and that
they know full well,

That give me publick Leave to
speak of him ;

For I have neither Wit, nor Words,
nor Worth,

Action nor Utterance, nor the Power
of Speech,

To stir Mens Blood ; I only speak
right on.

I tell you that which you your-
selves do know ;

Shew you sweet *Cæsar's* Wounds,
poor, poor, dumb Mouths !

And bid them speak for me. But
were I *Brutus*,

And *Brutus Antony*, there were an
Antony

Would ruffle up your Spirits, and
 put a Tongue
 In every Wound of *Cæsar*, that
 should move
 The stones of *Rome* to rise and mu-
 tiny.

Here the People in general cry out;
We'll mutiny, We'll mutiny; and, in
 order to work up their Anger and In-
 dignation against the Conspirators to
 the highest Pitch, *Antony* takes Occa-
 sion to remind them of *Cæsar's* Will;
 and reads it; after which they depart
 the *Forum*, fully determined upon the
 Destruction of the Authors of *Cæsar's*
 Death.

For another Example let us take
 that beautiful Soliloquy of *Cato*, which
 we find in a Tragedy that bears his
 Name, written by the ingenious Mr.
Addison. In order to understand it the
 better, the young Scholar must be in-
 form'd;

form'd, that *Cato* took part with *Pompey* against *Cæsar*; and after the Battle of *Pharsalia*, in which *Pompey* was utterly defeated, fled to *Utica*, then belonging to King *Juba*; where, unable to bear his great Misfortunes, and prompted by *Plato's* Treatise on the *Immortality of the Soul*, he slew himself in the 48th Year of his Age.— We are to imagine *Cato* alone, sitting in a thoughtful Posture, with the above-mention'd Treatise in his Hand, and a drawn Sword lying by him on the Table; and then breaking out in the following Manner:

It must be so—*Plato*, thou reason'st well!

Else whence this pleasing Hope, this fond Desire,

This longing after Immortality?

Or whence this secret Dread, and inward Horror,

Of falling into Nought ? Why
shrinks the Soul
Back on herself, and startles at De-
struction ?

'Tis the Divinity that stirs within us ;
'Tis Heaven itself that points out
an Hereafter,

And intimates Eternity to Man :
Eternity ! thou pleasing, dreadful
Thought !

Through what Variety of untry'd
Being,

Through what new Scenes and
Changes must we pass !

The wide, th' unbounded Prospect
lies before me !

But Shadows, Clouds, and Dark-
ness rest upon it.

Here will I hold. If there's a
Power above us,

(And that there is, all Nature cries
aloud

Through

Through all her Works) he must
delight in Virtue ;
And that which he delights in must
be happy.

But when! or where!—This World
was made for *Cæsar*.

I'm weary of Conjectures—This
must end 'em.

[*Laying his Hand on his Sword.*

Thus am I doubly arm'd, my
Death and Life,

My Bane and Antidote, are both
before me.

This in a Moment brings me to my
End ;

But *This* informs me I shall never
die.

The Soul, secur'd in her Existence,
smiles

At the drawn Dagger, and defies
its Point.

The Stars shall fade away, the Sun
himself

Grow

Grow dim with Age, and Nature
sink in Years ;

But thou shalt flourish in immortal
Youth,

Unhurt amidst the War of Ele-
ments,

The Wrecks of Matter, and the
Crush of Worlds.

I shall conclude these Examples with
a most pathetic Speech of *Priam* to his
Son *Hector*, imploring him to come
within the Walls of *Troy*, and not
wait in the Field to oppose *Achilles*,
who is advancing against him with the
utmost Fury. It is near the Beginning
of the 22d Book of *Homer's Iliad*, and
is thus beautifully translated from the
great Original by the late celebrated
Mr. *Pope*.

Ah stay not, stay not, guardless and
alone,

Hector!

Hector ! my lov'd, my dearest, bravest Son !

Methinks already I behold thee slain;

And stretch'd beneath that Fury of the Plain.

Implacable *Achilles* ! might'st thou be To all the Gods no dearer than to me !

Thee Vultures wild should scatter round the Shore,

And bloody Dogs grow fiercer from thy Gore.

How many valiant Sons I late enjoy'd,

Valiant in vain ! by thy curst Arm destroy'd ;

Or, worse than slaughter'd, sold in distant Isles

To shameful Bondage, and unworthy Toils.

Two,

Two, while I speak, my Eyes in
vain explore,

Two from one Mother sprung,
my *Polydore*,

And lov'd *Lycaon*; now perhaps
no more !

Oh ! if in yonder hostile Camp they
live,

What Heaps of Gold, what Treasures
would I give !

But if (which Heav'n forbid) already
lost

All pale they wander on the *Stygian*
Coast ;

What Sorrows then must their sad
Mother know,

What Anguish I ! Unutterable Woe !

Yet less that Anguish, less to her,
to me,

Less to all *Trey*, if not depriv'd of
thee.

Yet

Yet shun *Achilles*! enter yet the
Wall;

And spare thyself, thy Father, spare
us all!

Save thy dear Life; or, if a Soul so
brave,

Neglect that Thought, thy dearer
Glory save.

Pity, while yet I live, these silver
Hairs;

While yet thy Father feels the
Woes he bears,

Yet curst with Sense! a Wretch,
whom in his Rage

(All trembling on the Verge of
helpless Age)

Great *Jove* has plac'd, sad Specta-
cle of Pain!

The bitter Dregs of Fortune's Cup
to drain;

To fill with Scenes of Death his
closing Eyes.

And

And number all his Days by Mis-
eries!

My Heroes slain, my bridal Bed
o'erturn'd,

My Daughters ravish'd, and my
City burn'd.

My bleeding Infants dash'd against
the Floor;

These have I yet to see, perhaps
yet more!

Perhaps ev'n I, reserv'd by angry
Fate,

The last sad Relick of my ruin'd
State,

(Dire Pomp of sov'reign Wretched-
ness!) must fall,

And stain the Pavement of my regal
Hall,

Where famish'd Dogs, late Guar-
dians of my Door,

Shall lick their mangled Master's
spatter'd Gore.

Yet

Yet for my Sons I thank ye Gods!
'twas well :

Well they have perish'd, for in Fight
they fell.

Who dies in Youth and Vigour
dies the best,

Struck thro' with Wounds, all ho-
nest on the Breast.

But when the Fates, in Fulness of
their Rage,

Spurn the hoar Head of unresisting
Age,

In Dust the rev'rend Lineaments
deform,

And pour to Dogs the Life-Blood
scarcely warm;

This, this is Misery; the last, the
worst,

That Man can feel; Man, fated to
be curst !

SUPPLEMENT to the foregoing
Treatise.

CHAP. I.

Of the different Kinds of STYLE.

Q. **W**HAT is STYLE?

A. *Style is the Mode or Manner of expressing our Thoughts in Words:* Or, It is the Manner wherein Words, constructed according to the Laws of Syntax, are arranged among themselves, suitably to the Genius of the Language.

Q. Wherein does it differ from Syntax?

A. There is this Difference between them, that Style supposes or includes Syntax, but Syntax does not extend so far as Style; for the Syntax may be very just where the Style is wretched: As in this Example; God
always

always rewards with great Fidelity, and greater Liberality, the Just. Here the Regimens and Terminations of each Word are perfectly agreeable to the Rules of Syntax; but there is something amiss in the Arrangement of the Words, and therefore a Fault in the Style.—However, the Style I am now speaking of is properly the *Grammatical* Style, and ought not to be confounded with the *Personal*.

Q. What do you mean by the *Personal* Style?

A. That which depends less on the Grammar, than on the Person who writes; being under the Direction of the Imagination, or rather of *Rhetoric*, which Art has to do directly with our Thoughts, as *Grammar* with our Words.

Q. What is the principal Difference between the *Grammatical* and the *Personal* Style?

H

A.

A. The most essential is, that the latter may be diversified almost infinitely, and the other cannot; the same Words in a Phrase being seldom capable of different Arrangements, without offending against the Taste and Genius of a Language.

Q Cannot you give me an Example, that I might better understand this Difference?

A Yes; the *Grammatical* Style is invariable in the following Sentence, and proportionably in others; *Death is a Law, which all Men are to undergo*: For these Words cannot well be ranged otherwise than they are, without going out of the Bounds of *Grammar*. But in the *Personal* Style, where the Imagination comes in, this Sentence is capable of endless Variations, according to the Kind of the Writing, whether Oratorical, Poetical, &c. As, *Death neither spares the Prince nor the Peasant*.

Peasant. Death knocks equally at the Monarch's Palace, and at the Beggar's Hut, &c.—And it is with this Style, or the different Species of it, that *Rhetoric* is concerned.

Q. Wherein does *Style* differ from *Elocution*?

A. *Elocution* regards (as we may say) only the *Parts* or *Members* of a Discourse, but *Style* relates to the whole Composition.

Q. What ought to direct us in the Choice of *Style*?

A. The *Matter*, or *Subject*: If that be *great*, the *Style* should be *strong*, and *magnificent*, enrich'd with Tropes and Figures, exciting noble Ideas; but if our Subject contain nothing extraordinary, and we can consider it without Emotion, our *Style* must be *plain*, without *Pomp* or *gaudy Ornament*.

Q. How many Kinds of Style are there?

A. The *Subjects* of Discourse being extremely various in their Nature, it follows, that there must be as great a Variety in *Style*; but the Masters of *Rhetoric* have reduced the Kinds of Style to *three*, which they call the *Plain*, the *Sublime*, and the *Mediate*. For as the principal Branches of an Orator's Business are to *instruct*, to *please*, and to *move the Passions*; these three Kinds of Eloquence answer all those Purposes, *i. e.* the *Plain* is used to *teach*, the *Sublime* to *move*, and the *Mediate* to *delight*.

SECT. I.

Of the Plain Style.

Q. **W**HAT is the Character of the *Plain Style*?

A. The principal Character of the *Plain*,

Plain, otherwise call'd the *Simple*, or *Humble Style*, consists in *Perspicuity*, *Simplicity*, and *Exactness*. It is not a lively shining Beauty that enhances its Merit, but a soft, a modest Grace, sometimes attended with an Air of Negligence, which still exalts its Value. Simplicity of Thought, Purity of Diction, with an inexpressible Elegance, which affects more sensibly than it seems to do, are its greatest Ornaments. It rejects all Pomp, all Affectation and Varnish, and is very sparing in the Use of Tropes and Figures; but still it requires neat and decent Language, and abhors all Meanness of Expression.

Q. What may this Species of Style be compared to?

A. To a simple but elegant Entertainment, where all the Dishes are of an exquisite Taste, but nothing admitted that is either too much forced, or

too excessive, in *Figures*, Seasoning, and Preparation.

Q. To what Subjects is the *Plain Style* adapted?

A. To any that are common and ordinary. It is used in *Epistles* or *Letters*, *Dialogues*, and such familiar Writings; and is particularly adapted to Narration and Proof.

Q. Is not this Kind of Style very easy to be attained?

A. Not so easy as it seems to be, as will be found upon making Trial; for those who are best skill'd in true Eloquence acknowledge, that it is difficult to speak with Weight and Propriety, and at the same time in a plain and rural Manner. There is an elegant Simplicity required in this Style, wherein its greatest Difficulty consists.

Q. Can't you give me an Example of the *Plain Style*?

A. Yes; I'll give you one in the
narrative

narrative Way, to which (as I have already observ'd) this Style is particularly adapted. It is the Relation of *Canius's* Adventure, taken from the Third Book of *Tully's Offices*. The Translation, I must allow, does not come up to the Beauty of the Original; but is nevertheless a good one, and the Style not unworthy the Imitation of the young Scholar.

“ When *C. Canius*, a Roman Knight, a facetious and sensible Man, and of some Learning, went to *Syracuse*, not about Business, but to do nothing, as he used to say; he gave Notice that he should be glad to purchase a Country House near the City, where he might divert himself sometimes with his Friends, without the Importunity of Visitors. The Report of this spreading over all the City, a certain Banker at *Syracuse*, call'd *Pythius*, told him, he had indeed a Country-house,

but not to sell; that *Canius* might make use of it as his own; and intreated him to dine with him at it the next Day. *Canius* promising he would, the Banker, whose Occupation made him acceptable to all Sorts of People, sent for some Fishermen, and desired them to fish before his House the Day following; giving them some other Directions proper for his Design. *Canius* came at the Time appointed: He found a magnificent Entertainment, and the Sea cover'd with Fishermens Boats, who one after another brought *Pythius* Fish in Abundance. At this Sight *Canius* being very much surpris'd, *What*, (says he to *Pythius*) *is there such a Quantity of Fish, and such a Number of Fishing-Boats here every Day? Every Day*, answer'd *Pythius*: *This is the only Place about Syracuse where there are any Fish, and where Water is to be got: If it was*
not

not for this Place, these People could not subsist. Hereupon Canius, enamour'd with the House, presses Pythius to sell it him. Pythius seems very unwilling, is mightily courted, but consents at last. Canius, being a rich Man and having a strong Fancy for the House, gives Pythius whatever he asks for it, together with the Furniture. The Contract is sign'd, and the Affair ended.—Canius entreats his Friends to come to see him the Day following at his new Habitation. He repairs thither himself very early in the Morning, but sees neither Fishermen nor Fishing-Boats. He asks a Neighbour whether the Fishermen were making Holiday, seeing none of them there. *Not that I know of*, replies the Neighbour, *for there never is any fishing in this Place; and I was yesterday surprized to see so many Fishing-Boats.* Upon this, Canius began

to fall into a great Rage: But what could he do? The Laws against Deceit and Treachery were not yet establish'd."

Q. What is chiefly to be observ'd in this Narrative?

A. The *plain, natural*, and yet *neat and elegant* Manner in which the Story is related; for though many of the Ideas and Expressions in it might be suppress'd, without omitting any of the necessary Circumstances, yet the Narration would by that means be divested of all its Beauty and Delicacy, and render'd *dry and insipid*.

Q. You said that the *Plain Style* is used in Epistles: Have you nothing farther to add upon that Head?

A. As to the *Epistolary Style*, or that made use of in writing *Letters*, an easy and genteel Way of conveying our Mind in the shortest and most expressive Terms is its greatest Excellence.

lence. Letters of *Business* require no Ornaments, but should inform in a plain and succinct Manner. Letters of *Compliment* must have Gaiety, but no Affectation. Letters of *Entertainment*, *Persuasion*, and *Condolence* may use Ornaments; but an unaffected, easy, neat Expression must shine through all.

S E C T. II.

Of the Sublime Style.

Q. **W**HAT is meant by the *Sublime Style*, or Kind of Eloquence?

A. This is a Species of Eloquence quite different from the former; *great, rich, grave, and noble*; employing whatever is most elevated, has the greatest Force, and is most capable of moving the Affections; such as noble Thoughts, rich Expressions, bold Figures,

gures, and lively Passions. It is this Sort of Eloquence that *transports*, and *seizes* Admiration and Applause. It is this that *thunders* and *lightens*, and, like a *rapid Stream*, carries away and bears down all before it with irresistible Force.

Q. To what Subjects is this Style adapted?

A. To any thing that is *great* and *uncommon*. It is used in *Trogedy*, *Epic Poetry*, &c.

Q. Do not some Authors distinguish between the *Sublime Style*, and what they call the *Sublime* or *Sublimity* itself?

A. Yes; for the *Sublime Style*, say they, always requires magnificent Expressions; but the *Sublime* (that is, something *extraordinary*, something *marvellous*, which *strikes* in Discourse, and *ravishes* and *transports* the Soul) may

may be found in a single Thought, a single Figure, a single Turn of Words.

Q. What, can any thing then be in the *Sublime Style*, and at the same time not be *sublime*?

A. So they tell us; by which they mean, that it may be express'd in the *sublime Style*, and yet have nothing in it *extraordinary* or *surprizing*.

Q. Can you explain this to me by an Example?

A. Yes: Suppose I say, *The Almighty Author of the Universe with a single Word created Light.* This is in the *sublime Style*; yet it is not *sublime*, there being nothing extraordinary in it, which another Person might not easily have express'd. But that of *Moses—God said, Let there be Light, and there was Light*; such an unusual Turn of Expression, which shews the Obedience of the Creature to the Orders of its Creator, is truly
sublime,

sublime, and has something in it more than human.

Q. What are the Sources or Principles of *Sublimity*?

A. *Longinus*, a celebrated Writer upon this Subject, reckons up five. 1. A lofty Conception. 2. A Capacity of moving the Passions. 3. The proper Management of Figures. 4. Splendid Expression. 5. Magnificent Composition. But as a common Foundation for these he presupposes a natural Ability of speaking fluently, without which they will avail but little.

Q. Which of these does he esteem the most important?

A. The *first*; which, though rather a natural than an acquired Qualification, he advises us to keep up and cultivate with the utmost Care: For he supposes the Mind of a true Orator to have nothing low or groveling

groveling in it, but to be full of great Ideas and generous Sentiments; it being impossible for those, who have been accustom'd to a mean and servile Way of Thinking, to produce any thing so *sublime* as to convey a Pleasure and Admiration to Posterity. And hence it is, that such Sayings as are really grand and lofty have chiefly proceeded from those who have been remarkable for Greatness of Soul.

Q. Can you give me an Instance of this?

A. Yes; *Alexander's* Answer to *Parmenio* is truly *sublime*, and clearly expresses his elevated Sentiments and the Greatness of his Mind. *Darius* having offer'd *Alexander* his Daughter and half his Kingdom to purchase Peace, "I would accept of such Terms (says *Parmenio*) if I were *Alexander*:" To which *Alexander* makes this noble Reply,

Reply, “ *And so would I, if I were Parmenio.*”

Q. What Passages can you give me from good Authors, as Examples of the Sublime?

A. I might produce them without Number from *Cicero* and *Demosthenes*, those great Masters of the *Greek* and *Roman* Eloquence, and from other celebrated Heathen Writers; but I chuse to borrow a few from the Holy Scriptures, which, notwithstanding their *Simplicity*, abound with Instances of inimitable *Sublimity*. With what awful Pomp and Majesty is the Divine Being represented in the 18th Psalm! *Then the Earth shook and trembled; the foundations also of the hills moved, and were shaken, because he was wroth. There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens also, and came down; and*

and darknes was under his feet. And he rode upon a Cherub, and did fly: yea, he did fly upon the wings of the wind. Ver. 7—10.

So again, Psalm lxxvii. 16—19. The waters saw thee, O God, the waters saw thee, and were afraid; the depths also were troubled. The clouds poured out water, the skies sent out a sound; thine arrows also went abroad. The voice of thy thunder was in the heaven; the lightnings lighted the world, the earth trembled and shook. Thy way is in the sea, and thy path in the great waters, and thy footsteps are not known.

The same Vein of Sublimity is to be discern'd in innumerable Passages of the sacred Writings; but I shall content myself with adding one more from the Book of Job, namely, that admirable Description of a War-Horse, as it is there given us by God
I himself.

himself. Hast thou (says GOD to Job) given the Horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver ratteth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting. Job xxxix. 19—25.

The Book of Job, and that of Psalms, are full of such magnificent Descriptions, which I forbear to transcribe, recommending to the young Scholar

Scholar a frequent and attentive Perusal of the Holy Scriptures in general, not so much indeed to form his Style, as to settle his Morals, and to instruct him in the *sublime* Truths of the *Christian* Religion.

Copying these grand Images, that are to be found in the poetical Parts of Scripture, has made *Milton* succeed so well in the *Sublimity* of his Descriptions. *Homer's* Battle of the Gods, on which the Criticks have pass'd such great Encomiums, has been equal'd, in my Opinion, if not outdone, by *Milton's* Fight of Angels, which he thus describes:

————— Now storming Fury rose,
And Clamour, such as heard in
Heav'n, till now,

Was never: Arms on Armour clashing
bray'd

Horrible Discord, and the madding
Wheels

Of brazen Chariots rag'd; dire was
the Noise
Of Conflict! Over-head the dismal
Hiss
Of fiery Darts in flaming Vollics
flew,
And flying vaulted either Host with
Fire.
So under fiery Cope together rush'd
Both Battles main, with ruinous As-
sault
And inextinguishable Rage: All
Heav'n
Resounded; and had Earth been
then, all Earth
Had to her Centre shook.

Parad. Lost. B. VI.

The whole Passage is too long to
be inserted here; but the above Lines
are sufficient to give us an Idea of the
rest, and shew the Poet's lively Ima-
gination, and the vast Reach of his
Genius.

Genius.—I shall conclude this Section with another Instance of the *Sublime*, taken from a modern Author, whose Writings are deservedly admired by all Persons of Taste and Judgment; I mean Mr. *Thomson*, who in his Poem call'd *Summer* thus loftily describes a Storm of Thunder and Lightning:

'Tis list'ning Fear, and dumb Amazement all:

When to the startled Eye the sudden Glance

Appears far South, eruptive through the Cloud;

And following slower, in Explosion vast,

The Thunder raises his tremendous Voice.

At first, heard solemn o'er the Verge of Heav'n,

The Tempest growls; but as it nearer comes,

And rolls its awful Burden on the
 Wind,
 The Lightnings flash a larger Curve,
 and more
 The Noise astounds; till over head
 a Sheet
 Of various Flame discloses wide,
 then shuts
 And opens wider, shuts and opens
 still
 Expansive, wrapping Æther in a
 Blaze,
 Follows the loosen'd, aggravated
 Roar,
 Enlarging, deep'ning, mingling, Peal
 on Peal
 Crush'd horrible, convulsing Heav'n
 and Earth.

SECT.

SECT. III.

Of the Mediate Style.

Q. **W**HAT is meant by the *Mediate Style*?

A. The *Mediate*, call'd also the *Intermediate*, *Middle*, *Mean*, or *Equable Style*, is a Species of Eloquence between the *Plain* and the *Sublime*, having neither the *Simplicity* of the former, nor the *Force* and *Energy* of the latter.

Q. Has it no other Names?

A. Yes; it is sometimes call'd the *Embellish'd* or *Florid Style*, as it admits of all the Ornaments of Art, the Beauty of Figures, the Splendor of Metaphors, the Lustre of Thoughts, the Grace of Digressions, and the Harmony of Numbers and Cadence.

Q. What may it be compared to?

A. *Quintilian* compares it to a beautiful River, whose Water is pure and clear, which flows gently, and is shaded on each Side with verdant Woods.

Q. To what Subjects is the *Mediate* Style adapted?

A. To any Subject of an indifferent Nature, not very high, nor very low.

Q. In what Author do we find Examples of the three Kinds of Style you have been describing?

A. *Cicero's* Orations comprehend all the Species of Eloquence, or various Sorts of Style, the *Plain*, the *Mediate*, and the *Sublime*: But perhaps the young Scholar will more easily distinguish them in *Virgil*, whose *Eclogues* are an Instance of the *Plain* Style, his *Georgics* of the *Mediate*, and his *Aeneid* of the noblest *Sublimity*.

SECT. IV,

Of the Faults of Style.

Q. WHICH are the chief Faults of Style?

A. The chief Faults are, its being *tumid* or *swoln*, *frigid* and *puerile*, *dry* and *jejune*.

Q. What is meant by a *Tumid Style*?

A. That which abounds with swelling Words, which give it a seeming Greatness, but within are hollow and empty; such as *Æschylus* puts into *Boreas's* Mouth, on firing a House, viz.

Whirlpools of Flames tow'rd's Heav'n
I vomit soon,
Nor had I whistled yet my fav'rite
Tune.

Magnificently terrible at first Sight;
but if you bring *Whirlpools of Flames*,
Vomiting

Vomiting towards Heaven, and the Whistler Boreas, to the Test of Sense and Truth, and what swoln contemptible Bombast will these Images appear!

Q. Is this Fault easy to be avoided.

A. No; for as we naturally aim at Grandeur, and are particularly afraid of being charged with Driness or Want of Force in writing, we are very apt to run into the opposite Extreme.

Q. What do you mean by a *Frigid* or *Puerile* Style?

A. That which affects certain trifling Ornaments, insipid Jests, remote and strain'd Allusions, redundant Descriptions, &c. Of this frigid Puerility we have a remarkable Instance in a Reflection of *Hegesias* recorded by *Plutarch*. *Alexander* the Great was born the same Night that the Temple of *Diana* at *Ephesus* was burnt to the Ground;

Ground; which Accident *Hegeſias* attempted to turn to *Alexander's* Honour, by ſaying, *It was no wonder the Temple was burnt at that Time, when the Goddeſs, attending at ſo great a Birth, was not in the way to extinguiſh the Flame.*

Q. Is there no Difference between the *Frigid* and the *Puerile* Style?

A. Some make this Diſtinction between them, That the *frigid* Style renders a Diſcourſe dry and inſipid, by a Langour and Flatneſs of Expreſſion; and the *Puerile*, or *Boyiſh*, makes it ungrateful and ſhocking, by a ſwelling Loſtineſs and affected Amplification. Thoſe who uſe the *frigid* Style employ pompous Expreſſions when the Subject requires plain ones: And thoſe who fall into the *Puerile* make uſe of low Expreſſions when the Matter requires the moſt ſublime.

Q. What

Q. What is meant by a *Dry* or *Je-
une* Style?

A. That which is destitute of Orna-
ment, Force, and Spirit.

Q. What are the other Faults of
Style?

A. A Style may be too *stiff*, or too
loose, *fluctuating*, and *unconnected*. The
Imperfections that are less material I
don't think worth enumerating.

S E C T. V.

Of the Asiatic and Laconic Styles.

Q. **H**AVE you any Thing farther
to add upon this Subject?

A. Nothing, except it be to explain
to you what is meant by the *Asiatic*,
and what by the *Laconic* Style, a re-
markable Distinction made by the An-
cients.

Q. What

Q. What did they mean by the *Asiatic* Style?

A. That which is very diffusive or prolix, or where Abundance of Words are us'd to express a little Matter. It was so call'd by the *Greeks* from the People of *Asia*, who affected such Redundancies; of which it is needless to give any Instance.

Q. What did they mean by the *Laconic* Style?

A. That which is quite the Reverse of the former, being distinguish'd by its extraordinary Conciseness, and by comprehending a great deal of Matter under a few Words.

Q. But why is this call'd *Laconic*?

A. From *Laconia*, a Country of *Peloponnesus*, the chief City whereof was *Lacædemon* or *Sparta*, whose Inhabitants were remarkable for writing and speaking in a pithy and concise Manner.

Q.

Q. Can't you give me an Instance of this Style?

A. Yes; such is that Answer of *Cleomenes*, the Spartan General, to the Ambassador of *Samos*: As to what you have said, the first Part I do not remember; the Middle I do not understand; the Last I do not approve. As an Example of a still more sententious and expressive Conciseness, take the following Letter:

The Lacedæmonians to Philip."

" Dionysius is at Corinth."

At the Time when this was written; *Dionysius*, who for his Tyranny had been driven out of *Sicily*, taught School at *Corinth* for Bread: So that it was a Hint to *Philip* not to proceed, as he had begun, to imitate *Dionysius's* Conduct, lest he should be reduc'd to the same necessitous Condition.—But, to carry the Matter still farther, the *Lacedæmonians*

redamoniens sometimes answer'd a long Epistle by a single Word, as they did that of an Enemy threatening to destroy them with Fire and Sword. To this they only return'd the poor Monosyllable *If*, that is, *Do if you can*: A very short, but very comprehensive Reply.

CHAP. II.

A Dissertation on the PASSIONS.

THERE is no Part of *Rhetorick* contributes so much towards rendering an *Oration* successful, as this of captivating the Passions; for the most able, the most elevated Strains of Oratory will be found lifeless and ineffectual, unless some secret Springs are laid to secure the Attention and good Will of the Audience.

The learned well know, that the *Passions* are the very Essence, or if

I may be indulg'd the Expression, the Soul of an Oration. All that Force, that Energy, which is so irresistible, and bears down all before it, is deriv'd from them. 'Tis by their Means, in short, that an artful Orator insinuates himself imperceptibly into the good Graces of his Hearers, charms their Ears with his persuasive Sounds, and inspires them with whatever Sentiments he pleases.

'Tis very remarkable, that tho' *Cæsar* was so strongly prejudic'd and prepossess'd against *Ligarius*, that he was fully determin'd never to pardon him, let what would be alledg'd in his Favour, yet when *Cicero* defended his Cause with all the Arts of forcible Persuasion, his Resolutions were soon baffled, his Heart melted within him, and in a Word, he was compelled, as it were, against his Inclinations to acquit him with Honour.

The

The first and most important Rule, in regard to the *Passions*, according to *Horace*, is this, that he who attempts to influence and move the Affections of another, must be first warmly affected himself; be fully persuaded, not only of the Truth, but of the Importance of what he advances; and in order to his being successful in this Particular, 'tis absolutely necessary, that he should study Nature, and take her for his Guide. He that would resent an Affront, or any Act of Injustice done him, and expect his Friends should espouse his Cause, must never speak of it in a languid Tone of Voice, without the least Warmth or Emotion, and with an Air of Coldness and Indifference, as if the Relation was all false and groundless: No, on the other Hand, he must exalt his Voice, seem to glow with Indignation, and, in short, feel those very Impulses in his own Breast with

K

which

which he would willingly inspire those whom he applies to for Redress.

Whence comes it that we see ignorant Persons and even Children express themselves with so much Eloquence in the first Sallies of their *Grief* or *Anger*, but because those Sensations are not studied or fictitious, but drawn from Truth and Nature itself?

The most proper Place for introducing the Passions, according to *Cicero*, is the *Peroration*, or Close of an Harangue: It is here the Orator displays all that is powerful, tender, and moving in Eloquence, according to the Importance and Nature of the Case, in order to complete his Conquest over the Hearts of the Auditors, and to extort their Consent.

Tho' sometimes indeed the Orator does not stay 'till the Conclusion to raise the Passions in this Manner, but ranges them after every Narrative of any Moment,

ment, where there are many; or after each Part where the Whole is too long; or after full Evidence is given of the Fact he has asserted, which is what the *Rhetoricians* call *Amplification*.

There are other Places likewise where they may judiciously enough be touch'd, but then more transiently, and with more Reserve.

Some will have it, that the *Passions* ought not to be moved at all in the narrative Part, but that, doubtless, is a gross Mistake.

The Reader, indeed, whilst he is stating his Case, ought not to *dwell* upon the Passions, but even there his Endeavours to warm the Judge will have a good Effect, and incline him perhaps to listen with greater Attention to the Evidence that shall be produced. To wait, in short, till the *Peroration* or Winding up of the whole Story, in order to draw Compassion for Things which we have

related with dry Eyes, or without any Sort of Emotion, is something too late. For the Relation of a grave, serious, and interesting Subject, without any Life or Passion, would be very imperfect and unnatural.

Cicero has given us several Instances of the Manner in which a Narrative may be warm and affecting, either in the Detail itself, or by the Reflections drawn from it: And amongst the Rest, none is more perfect than the Passage that relates to *Gavius's* Punishment in the last Invektive against *Verres*: After *Cicero* had prepar'd for the Fact by a Sort of Exordium, which is very vehement; and related the Reason why *Gavius* was carried to *Messina* before *Verres*, he proceeds to the Description of the Punishment; where he insists particularly on these two Circumstances, viz. The Whipping a Roman Citizen in the Middle of the Forum

rum at *Messina*, and the fixing him on a Cross, which he speaks of in the most lively and affecting Manner.

This Man, O ye Judges! tho' a Roman Citizen, was whipp'd in the Middle of the Forum at Messina, when, during the whole Time, no Groan, no Complaint, was heard from the unfortunate Creature under the Anguish of his Stripes, but this, I am a Roman Citizen. He imagined this Hint of his Freedom would protect him from all ill Usage; but so far was he from removing the heavy Punishment; that even when he begg'd, and often repeated the Name of Freedom, the Cross, I say the Cross, was the unhappy Wretch's Doom, who, till that Day, had never heard of such arbitrary Power.

This pathetic Narrative is followed by an Amplification in which *Cicero* displays all the Indignity of this ill

Usage of *Gavius* with his usual Eloquence.

O the sweet Name of Liberty ! O the grand Privilege of our Freedom !

In relating the Circumstances of the Execution, he reproaches *Verres* with making choice of a Place for the Death of a *Roman* Citizen, on purpose that the poor unhappy Wretch might be mortified with the Sight of his dear Country from the Top of the Cross. *That he who should call himself a Citizen of Rome, might, while he was fix'd to the Cross, have a Prospect of his dear Country, and of his own House.*

This moving Thought, which is express'd in two Lines, is immediately after enlarg'd and explain'd.

Italy was the Prospect which he chose for that Purpose, that while expiring in Grief and Torment, he might distinguish the Rights of Liberty and Servitude, divided only by a narrow Sea, and that
Italy

Italy should see its Native expiring under the most ignominious, painful Torture.

The Amplification follows in due Order, and represents that Circumstance in the most glaring Colours.

Cicero concludes this Passage by a Figure equally bold and pathetick, and by a Reflection which affects all the Citizens, and seems a sort of *Epilogue* to his preceding Discourse. *If I were in a Desert* (says he) *the hardest Rocks would be moved at a Relation of such base unworthy Treatment; how much more Reason then have Ye to be affected who are the Senators and Judges, the Protectors of the Laws, and the Defenders of the Roman Liberty?*

'Tis plain from this Instance of Cicero's, that a Narration may be made vehement, either by the Manner of the Relation itself, or by Reflections which may be naturally introduc'd. And as

I look on this of *Cicero's* as a perfect Model, I would beg leave to recommend it as such to all my Readers.

Besides this *Pathos*, that is, this first Species of the warmest Passions, there is another call'd the *Ethos*, which, tho' softer, and more cool, is nevertheless equally affecting; and as the Business of the former is to drive down all before it, so that of the Latter is to insinuate itself insensibly into the inmost Recesses of the Hearers Hearts.

These softer Passions are natural to all such as are engaged to each other by the strictest Union; a Prince for Instance and his Subjects; a Father and his Children; a Tutor and his Pupil; a Benefactor and the Party oblig'd, &c. These Passions consist with Superiors who have met with Maltreatment, in a certain Character of good Nature, Humanity and Compassion, without Rancour or Malice, and with such as
are

are blame-worthy, in a Readiness to be open to Conviction, to acknowledge their Error, and give all the Satisfaction in their Power.

Now all this must be done with Freedom and Ease, without Study or Affectation. The Air, the external Deportment, the Gesticulation, the Accent, the Style, and every thing else, in short, must breathe something so soft and tender as is not to be express'd. The Manner of the Speaker must be visibly discern'd without his Observation; nothing, in a Word, is more amiable than such a Character. An Example whereof is very conspicuous in one of *St. Chrysostom's* Homilies to the People of *Antioch*, which I shall translate from the celebrated *Mr. Rollin*.

The Emperor *Theodosius* having sent some Officers with a considerable Body of Soldiers to *Antioch*, in order to punish a Sedition in that City, in which
his

his own Statues as well as those of his dear deceased Consort *Flaccilla* were demolished. *Flavian*, the Bishop of *Antioch*, notwithstanding the Inclemency of the Weather, his own great Age, and the approaching Dissolution of his Sister, who then lay in the Agonies of Death, immediately departed to interceed with that Prince for his People. When he arrived at the Palace, and was admitted into the Royal Presence, he no sooner saw the Emperor, but he stopp'd at a Distance, fix'd on the Ground his Eyes, which overflow'd with Tears, covered his Face, and remain'd in a profound pensive Silence, as if he had been the only Criminal in that populous City. This is indeed an artful Exordium, and abundantly more powerful and expressive than the most florid Turns of Rhetorick. And St. *Chrysostom* very justly observes, that by this mournful pathetic

tic Exterior, his chief Aim was to pave the Way for his Oration, and to insinuate himself insensibly into the Emperor's Favour; in order that the noble Sentiments of Lenity and Mercy, which his Cause required, might succeed those of Anger and Revenge.

The Emperor was so moved with this silent Piece of Rhetorick, that he dropp'd all his Threats, assumed a milder Strain, and after enumerating the Favours he had conferr'd on that City, only added; *Is this the grateful Return I was to expect? What Reason have I given them to complain of my Government? What have I done to them? And why should their Insolence extend itself so far as to offer Violence to the Dead? Did they receive the least Injury from them? What Tenderneſs, what Marks of my Royal Favour have I not ſhewn to that City? Is it not evident to the whole World, that Antioch even rivall'd*

rivall'd in my Affection, the Country where I drew my earliest Breath? And that it gave me the greatest Pleasure to think I should soon be able to see it?

The good Bishop, no longer able to bear such moving Interrogatories, reply'd with a Sigh, *All this is true, Sir; and the more unlimited your Goodness has been to us, the more black is our Crime, and our Grief the more unbounded. Whatever Punishments you inflict upon us will fall infinitely short of our Demerits. Alas! the bare Remembrance of our Fault exceeds every common Degree of Punishment; for 'tis a woful Thing to have our Ingratitude as widely spread over the World as your Glory is extended. Had the Barbarians level'd our City with the Ground, it would still have had some Refuge, some Hopes, so long as you vouchsafed to be its Protector; but now to whom shall we fly for Resource,*
since

since by Ingratitude we are rendered unworthy of your Protection?

The infernal Spirits, ever Enemies to Mankind, jealous of our Felicities, have most miserably involved us in this Abyss of Evils, out of which you, and you only, Sir, can extricate us: I presume to say, Sir, that it is your Affection for us which has thus involv'd us in our Ruin, by inciting against us all the Jealousy of the infernal Region; but you, great Sir, like God himself, may draw infinite Good out of the Evil and Mischiefs which Satan intended against us.

Neither will your Moderation on this Occasion be less honourable than the most celebrated Triumphs. It is true, Sir, your Statues have been thrown down, but if you will pardon this Crime, others shall be raised to your Honour, not of Brass or Marble, which are Materials subject to decay, but such as Time cannot deface, and will for ever exist in

the Hearts of all those to whom so bright an Instance of your Greatness of Soul shall be related.

After this he set before him the Example of *Constantine the Great*, who, when he was importuned by some of his Court to take Revenge on some Malecontents who had thrown Stones at his Statues, and defac'd them, only rubb'd his Face, and with a Smile, told them, *he had received no Hurt.*

He next sets before him an Instance of his own Mercy, repeats to him one of his own Expressions, for after having ordered the Prisons to be opened, and the Criminals to be pardoned, at the Feast of *Easter*, he added, *Would to God, I were able in the same Manner to open the Graves, and restore the Dead to Life!* Now, Sir, continued the pious Prelate, *the Time is come, and you may do it, &c. &c.*

In

In this Affair he likewise interests Religion itself. *All the Jews and Heathens* (says he) *have now their Eyes fix'd on you, and wait your Sentence: If favourable to us, will they not be struck with Admiration, and confess the God of the Christians must be very powerful; since he can restrain the Rage even of those who acknowledge no superior in this World, and transform Men into Angels?*

After having answered all Objections that could be inferr'd concerning the unhappy Consequences which might be expected, should this Crime be pass'd over with Impunity, he further demonstrates, that by so singular an Instance of Clemency, *Theodosius* might edify the present Age, as well as leave a bright Example to Ages yet unborn:—and then proceeds.

To what Renown will you attain, illustrious Sire, should you grant this Indulgence at the Petition of a Minister of
the

the Lord? And it will appear most conspicuous to every one, that without any Regard had to the Unworthiness of the Messenger, you greatly respected in him the Power of his Master who sent him.

Believe me, Sire, I come not before you in the Name of the People of Antioch only; I am come from the sovereign Lord, both of Heaven and Earth, to assure you, that if you pardon Men their Crimes, your heavenly Father will pardon yours. Call to mind, illustrious Prince, that tremendous Day, when you yourself must appear before the King of Kings, and give a particular Account of all your Actions, before you pronounce your Sentence on this unhappy City. Other Ambassadors usually display magnificent Presents before those Potentates to whom they are sent; as for my Part, I have nothing to offer to your Majesty, but the holy Book of the Gospels, and I must exhort you to imitate your sacred Master, who every Day
does

does Good to those who insult him.

He then concludes this affecting Discourse, by assuring the Emperor, that if he refused to pardon that unfortunate Place, he would never return to it again, nor acknowledge That as his native Country, which the most mild and merciful Prince upon Earth could not prevail upon himself to forgive.

Theodosius was not able to resist the Force of this Oration, he could scarce refrain from Tears; but dissembling the Emotions of his Breast as much as possible: He thus answered the worthy Patriarch; *If Jesus Christ, God as he is, was willing to pardon those Men who crucify'd him, can I scruple to forgive my Subjects who have offended me? I, who like them, am mortal, and but a Servant of the same Master.* Here-upon *Flavian* flung himself at his Feet, wishing him all the Success so noble an Instance of his Mercy deserved. And as that Prelate express'd an ardent De-

L fire

fire of passing the Feast of *Easter* at *Constantinople*: Go *Father*, said *Theodosius*, embracing him, defer not one Moment the Comfort and Joy which your People will receive by your Return, and the Assurances you will carry of the free Pardon I have granted them. I know they still grieve, and are afraid. Go then, and carry with you a Pardon for the Feast of *Easter*. Pray the great God to bless my Undertakings, and be assur'd that when this War is once finish'd, I will come myself in Person to comfort the City of *Antioch*.

I shall now give my Readers a Description of the several Passions, Affections, &c. which I apprehend may help to illustrate and explain this grand Part of *Rhetorick*.

Of Anger.

Q. **H**OW do you define *Anger*?

A. *Anger* is a certain Desire of
Re-

Revenge for some Injury or Affront offer'd either to ourselves or our Friends, and is accompanied both with Pleasure and Pain. It carries with it Pleasure; because the very Conception of what we can offer to the Disadvantage of an Enemy seems agreeable: And it is loaded with Pain; because the very Thoughts of being treated with Disrespect renders us uneasy.

Q From whence does *Anger* arise?

A. This Passion generally springs from one or more of the following Sources, *viz.*

1. From *Contempt*, which is, when a Man thinks another of but little Worth in Comparison to himself.

2. From *Opposition*, which is the hindering another Man's Will, or endeavouring to prevent his receiving the Good he desires, without any View of Benefit to ourselves. And is therefore commonly call'd *Malevolence*, or *Ill-Nature*.

L 2

3. From

3. From *Contumely*, which is the deriding and disgracing another Person for our own Pastime, and to render him ridiculous to Company.

Q. What Persons are easily made angry?

A. 1. All those who think they are neglected; 2. Such as think they excel others; as the Rich with the Poor, the Noble with the Obscure, &c. 3. Such as think they have deserved well and yet have met with no Commendation or Reward. 4. Such as are hindred, oppos'd, or not assisted, and therefore sick Men, poor Men, Lovers, and most commonly all those who desire and attain not, are angry with those who make a Jest of them, as well as with those who are not moved with their Complaints.

Q. With whom are we apt to be angry?

A. People are for the most part angry,
1. with those who despise the Things on which they spend much Labour and Study

Study. 2. With their Friends, rather than those who are not their Friends. 3. We are also displeased with those who have honour'd us, if that Honour be not continued. 4. And with such as will not give Ear to our Entreaties, as well as, 5. To those who jest, when we are in earnest, and 6. Those who forget us and our Names.

The Orator therefore in some Cases will endeavour to frame in the Judge, or Auditor, an angry Disposition, and after that make his Adversary appear guilty of those Crimes which generally excite Anger.

Of Reconciliation or Pacification.

Q. **W**HAT do you mean by the Term *Reconciliation*?

A. The giving Satisfaction to, or making Peace with One whom we have injur'd or offended.

Q. Who are those, whose Resentments are most easily appeas'd? **A.**

A. 1. Those whom the Aggressor hath not injur'd or affronted through Contempt or Disesteem.

2. Those whom he hath offended against his Inclination.

3. Those who are sensible the Offender is sincerely sorry for, and repents of his Misbehaviour.

4. Those to whom the Aggressor has been formerly a Benefactor.

5. Those where the Offence is not the Result of Pride, Insolence, or Contempt.

6. Those who have a real Value and Respect for the Aggressor, as well as Those who are valued and respected by him.

Q. Who are those who are less apt to shew their Resentment, or most inclin'd to put up an Injury or Affront?

A. 1. Those who are good-natur'd, and not easily provok'd.

2. Those

2. Those who are gay and airy; who indulge themselves in all Manner of Diversions; who are in plentiful Circumstances and perfect Strangers to Penury, or any other Inconveniences of Life.

3. Those who by Reflections have given their Resentment Time to cool and abate.

Q. When are Men generally inclin'd to an Accommodation

A. 1. When they have gain'd their End of their Antagonists.

2. When the Punishment of the Offender is carried to a higher Pitch than they propos'd it should.

3. When their Revenge is sufficiently gratify'd.

4. When they imagine the Punishment of the Offender is just.

5. When they imagine the Effects of their Revenge will be felt.

L 4

6. Lastly,

6. Lastly, when the Aggressor is not any ways appris'd of the Revenge being taken by the injur'd Party.

Q. What Inference do you draw from these Conclusions?

A. Whoever attempts to pacify his *Auditor*, and bring him to Terms of Accommodation, must make it appear, that he is such a one as most Men are inclinable to be Friends with, and endeavour to instil into him such Notions as may induce him to a Reconciliation.

Of Love and Friendship.

Q. GIVE me your Definition of true *Love*.

A. *Love* is then sincere, when our best Wishes attend another for his Sake only, without any private Views to our own Interest or Advantage.

Q. What

Q. What is your Notion of *Friendship*?

A. It is the mutual Love and Affection that warmly subsists between any two Parties.

Q. Who then is a true Friend?

A. 1. He who has a natural Love and Affection for another.

2. He who expresses the sincerest Joy and Satisfaction for another's good Success.

3. He who is heartily sorry for any Misfortune that casually attends the Man for whom he professes a peculiar Regard.

Q. Who are the Persons for whom we have a natural Affection?

A. 1. Those, who have been Benefactors either to ourselves, or such as are nearly and dearly related to us.

2. Those who distinguish themselves by their peculiar Favours; who oblige us with a secret Satisfaction, and at a Juncture

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2. Those who distinguish themselves by their peculiar Favours; who oblige us with a secret Satisfaction, and at a Juncture

Juncture when we stand most in need of their Assistance.

3. Those who are kind and indulgent to our Friends.

4. Those who profess an Abhorrence and Detestation of such Persons as are our profound Enemies.

5. Those who are just, benevolent, courageous, and social.

6. Those who can take a Jest without Offence.

7. Those who applaud us for such Actions as we ourselves imagine may be liable to Censure or Reproach.

8. Those who connive at, or at least reproach us not with the Follies which we too often commit.

9. Those who industriously decline the Recollection of such Favours as they have bestowed upon us.

10. Those who generously forget and forgive an Injury, and give no ill Language in Return for their ill Treatment.

11. Those

11. Those who are willing to do us a Service when in their Power.

12. Those who speak their Minds freely, without the least Deceit, or mental Reservation.

13. Lastly, Those we have all the just Grounds imaginable to put our whole Trust and Confidence in.

Q. What are the principal Motives to *Love* and *Friendship*?

A. Nothing engages our Affections, doubtless, so much, as First, when Benefits are bestow'd upon us without any Consideration, or View of Advantage. Secondly, without making the least Application for them; and lastly, when our Interest is promoted privately, and unknown to the Party, who opposes us.

Of Enmity and Hatred.

Q. **W**Herein does *Anger* differ from *Hatred*?

A. The Former, in the first Place, regards only what is done to ourselves; the Latter is more extensive, and comprehends others also.

2. The Former has an Eye only to Particulars, the Latter to Universals likewise.

3. The First may be appeas'd, the Last is beyond all Cure.

4. Sorrow and Compassion are often blended with the first, but not always so with the last.

Q. What is to be learn'd from hence?

A. First, how a Judge, or a Jury, may be induc'd either to favour or condemn us. Secondly how our Adversary may appear an Enemy or a Friend to the Judge;

Judge: And lastly, how to give a proper Answer to an Adversary who would misrepresent us to the Judge, and make him conceive an ill Opinion of us.

Of Fear.

Q. **W**HAT is your Definition of *Fear*?

A. *Fear* is that Anxiety of Mind which arises from an Apprehension of any impending Evil that may prove either very prejudicial or destructive to us.

Q. What is *Danger*?

A. The near Approach of any Misfortune that we fear will attend us.

Q. What are the Things of which we are generally most afraid?

A. The ill Will and Displeasure as well as the Injustice and Intrepidity of
Men

Men in Power, when provok'd.

Q. Who are the Men particularly to be feared?

A. 1. Those who are well acquainted with our Failings.

2. Those who have it in their Power to injure and oppress us.

3. Those who imagine themselves injur'd by us.

4. Those who have actually injur'd us some Time past.

5. Those who are our Rivals, and aim at the Possession of such Things as we can never enjoy, if they succeed.

6. Those of whom Men in greater Power than ourselves stand in Awe; as also those who have absolutely ruin'd others much greater than we are.

7. Those who make it their daily Practice to insult and tyrannize over their Inferiors.

8. Lastly,

8. Lastly, Those who are not addicted to Passion; but are sly, designing and hypocritical.

Q. Who are those that are Strangers to all *Fear*?

A. 1. Such as are in a State of Prosperity.

2. Such, on the other Hand, as imagine they have suffer'd already all they can suffer.

Q. What Inference would you draw from the Whole?

A. That an Orator, who would strike a Damp or Terror on his Auditor, must, in the first Place, make him sensible, that he is liable and obnoxious to Danger; that Persons, much greater than himself, do, and have suffer'd much by some, whom they little suppos'd; and at such Times as they thought themselves most secure.

Of Assurance.

Q. **H**OW do you define *Assurance*?

A. *Assurance* is a well grounded Hope and Confidence, if in Distress, that some speedy Aid or Assistance will come in to my Relief; or, if a Calamity be only threatned, that the Evil is so remote, that it gives me no Manner of Uneasiness or Concern about it.

Q. What then are the Things that create this *Assurance*?

A. 1. The Distance of the Danger apprehended, and the Help at Hand in Time of need.

2. The never having injur'd another; or the never having receiv'd any Injury from another.

3. The having no formidable Rivals.

4. The

4. The Danger being extensive, and of more Concern to such as are in a higher station than ourselves.

Q. Who are those, who are buoy'd up with such an *Assurance*?

A. 1. Such as have frequently been preserv'd, and when Dangers have surrounded them.

2. Such as have prov'd for the most part successful in their Undertakings.

3. Such as observe that their Equals or Inferiors are no ways apprehensive of any Danger.

4. Such as are rich, powerful, and courageous.

5. Such as have done no Act of Injustice to their Neighbours.

6. Such as imagine, that the Persons who are gone before them in order to prevent the growing Evil, will succeed in their Attempt.

7. Lastly, Such imagine, that they have made their Peace with Heaven.

Of Shame.

Q. **W**HAT is your Idea of
Shame?

A. It is an Anxiety of Mind, or Concern, that arises from the Apprehension of an Evil either past, present, or to come, either to our own Disgrace, or the Disreputation of our Friends.

Q. When then have we a just Cause to blush, or be ashamed?

A. 1. When we are guilty of such Actions as proceed from any Vice; such as in Battle, to lay down one's Arms, or turn Tail on the Enemy, which is the result of Cowardice.

2. When we deny, that we are possess'd of such Things, as we well know are entrusted to our Care; which is an Act of Injustice.

3. When

3. When we lye or keep Company with such as we ought not, which are Tokens of Debauchery and Excess.

4. When we make an Advantage of mere Trifles; when we deny Assistance or Relief to a Friend in Need: When we accept of Favours from perfect Beggars themselves: When we ask to borrow Money at Interest of those, whom we imagine have Thoughts of asking the same Indulgence from us: When we borrow of one to whom we stand indebted already, or demand the Money we have lent at a Time we know the Party has it not in his Power to make any Retaliation: These are all Demonstrations of a mean, and abject Spirit.

5. When we extol a Person beyond Measure in his Presence for his Virtues; or shadow over his Defects with

an artificial Gloss. Since all this is fulsome Flattery, and Dissimulation.

6. When we are unable to undergo those Toils or Fatigues, which Men, much older, in much better Circumstances, and of more tender Constitutions than ourselves, go through without Reluctance: This being the visible Mark of Effeminacy.

7. When we upbraid others with being beholden to a Person, who has laid us under divers Obligations: This being a plain Indication of a pusillanimous Spirit.

8. When we sound our own Trumpet, or make larger Promises than we ever intend to perform: This being the Signs of an haughty and arrogant Disposition.

9. When we are guilty of a Riot, and Excess.

Q. Who are the Persons in whose Presence we are generally ashamed?

A. I.

A. 1. Before those, who either have, or we desire should have a Regard for us ; and those, for whom we have a more than ordinary Veneration and Esteem.

Q. Who are the Persons before whom we seldom are ashamed ?

A. Those, whose Judgment is universally despised.

Of Grace or Favour.

Q. **W**HAT do you mean by those Terms *Grace* and *Favour* ?

A. That Virtue whereby we do an actual Piece of Service to a Friend in Distress, for his own Sake without any secret View whatever.

Q. What is a particular *Favour* ?

A. When we assist those who are drove to the very Brink of Despair ; or, confer on others such Benefits as

are difficult to be procur'd ; or when we espouse another's Interest, at a Time when he is totally deserted by every one else.

Q. What then ought not to be deem'd a *Grace* or *Favour* ?

A. 1. A Benefit, if bestow'd by Accident, or without Design to serve us.

2. If bestow'd by Compulsion, and against the Inclination of the Donor.

3. A Service that has been amply repaid ; or that good Office which is done to a Person who is our open Enemy, and would injure us, if he had it in his Power.

4. A trivial Service, or a Gift of no Value, in case the Donor be conscious of its Imperfection.

5. A Benefit that is bestow'd with a secret View of gaining some Advantage.

Of

Of Pity and Compassion.

Q. **G**IVE me your Definition of *Pity*.

A. It is a sincere Concern and Anxiety of Mind, arising from some Calamity that has befallen another, whom we imagine no ways deserv'd it.

Q. Who are the Men, that for the most part are of a tender and compassionate Disposition ?

A. 1. Those, who have run thro' themselves a long Series of Misfortunes.

2. Persons advanc'd in Years.

3. Such as are frequently indispos'd, and of a sickly Constitution.

4. Timorous Persons, and Men devoted to their Studies.

5. Such as have Parents living; and such as have Wives, and a numerous Issue of their own.

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6. Lastly,

6. Lastly, Such as entertain a favourable Opinion of Mankind, and think them honest.

Q. Who are those that have little or no Compassion for the Misfortunes of their Fellow-Creatures?

A. 1. Such as are involv'd in the World, and despair of ever extricating themselves out of their Troubles.

2. Such are in prosperous Circumstances, and never felt the Inconveniencies of Life.

3. Those who are passionate, and give themselves no Time for cool Reflection.

4. Such as are impudent, obstinate, or perverse.

5. Such as entertain an ill Opinion of all Mankind, and think there is not a honest Person to be met with.

Q. What are the proper Subjects of
ty and Compassion?

A. i.

A. Those Things that give our Fellow-Creatures Pain, and tend to their great Disadvantage, or utter Ruin.

2. The Want of Friends, or the Want of Health.

3. All natural Imperfections, such as the Loss of our Senses, Limbs, &c.

Q. Who are the proper Objects of our Pity and Compassion?

A. 1. Our Friends, Relations, and Acquaintance.

2. Our Equals, either in Age, or Dignity.

Of Indignation.

Q. **W**HAT do you mean by the Term *Indignation*?

A. That contemptible Idea that arises in our Minds of an unworthy Person, when favour'd with the Smiles of Fortune.

Q. What

Q. What are the proper Objects of *Indignation*?

A. Not the Virtues, such as the Clemency, Justice, Charity, &c. of other Men; but their newly acquir'd Power or Riches.

Q. Who are the Men most addicted to this Passion?

A. 1. Such as entertain a very high Opinion of their own Deserts; and are at the same Time in the actual Possession of all the good Things that this World can afford them.

2. Such as are ambitious; and such as imagine themselves more deserving of Preferment than the Party actually preferr'd.

Q. Who are least subject to this Passion?

A. Such as are of a mean-spirited Temper, and no ways ambitious.

Q. What Use should an Orator make of this Passion?

A. He

A. He must demonstrate to the Judge, that his Adversary is unworthy of all the good Things he enjoys, and highly deserving of every Misfortune that attends him.

Of Envy.

Q. **H**OW do you define *Envy*?

A. It is an Anxiety, or Perturbation of Mind, for the Prosperity of others, who are on the same Level with ourselves, arising, not from any Injury we sustain, but from the Benefit and Advantages which they receive.

Q. Who are the Persons most addicted to this Passion?

A. 1. Such as are arriv'd to almost the highest Pitch of Honour and Preferment.

2. Such as are universally esteem'd, either for their Wisdom, or their Wealth.

3. Such

3. Such as are fond of being thought Men of Understanding, and such as aim at Glory in all their Actions.

Q. What are the principal Objects of Envy?

A. Riches, and all such Qualifications, as are praise-worthy.

Q. Who are the most expos'd to Envy?

A. 1. Such as are our own Contemporaries, Natives of the same Place, and Rivals of our Glory.

2. Such as procure with Ease what others obtain with the utmost Difficulty, if at all. And lastly,

3. Such as are in the actual Possession of what we once enjoy'd, but are now depriv'd of.

He therefore that would not have his Enemy succeed, when he craves for *Pity*, must dispose the Judge to *Envy*.

Of

Of Emulation.

Q. **G**IVE me your Definition of this Passion.

A. It is a Concern, or Sorrow, arising in us from our Equals being put in Possession of those Honours and Preferments, which we imagine ourselves altogether as deserving of, notwithstanding we are set aside and rejected.

Q. Who are most addicted to this Passion?

A. 1. Such as imagine themselves worthy of greater Dignities than are conferr'd upon them.

2. Such as are young, bold, and courageous.

3. Such as are actually possess'd of the good Things of this Life, but not in so great a Degree as some others.

4. Such

3. Such as are fond of being thought Men of Understanding, and such as aim at Glory in all their Actions.

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3. Such as are actually possess'd of the good Things of this Life, but not in so great a Degree as some others.

4. Such

4. Such as are thought in the Eye of the World to be Men of Merit.

5. Such, whose Ancestors, Relations, Acquaintance, Fellow-Subjects, or Fellow-Citizens, have been remarkable for something that is praise-worthy.

Q. What are the proper Objects of Emulation?

A. 1. All the Virtues in general.

2. Such Things as will enable us to be serviceable to others, or at least to oblige, and give them pleasure.

Q. What is the Reverse to, or Contrast of this Passion?

A. Disdain and Contempt.

Having thus given our Readers a transient Idea of the various Passions, we shall just take a short Survey of the Manners of Mankind, and so conclude.

Of the Manners of Youth.

Q. **H**OW are the Manners distinguish'd?

A. By Passions and Habits (of which as much as is necessary has been said in the preceding Chapters) and by Ages and Fortunes.

Q. How many different *Ages* are there?

A. Three; namely, Youth, Maturity, and old Age.

Q. What are the Manners peculiar to Youth?

A. 1. They are violent in their Desires, and always ready to put them into Execution.

2. They are incontinent and inconstant.

3. Very eager, but soon cloy'd.

4. Prone to Anger, and carry their Resentment into Blows.

5. Fond

5. Fond of Honour and Applause, and good-natur'd.

6. Big with Hopes and Expectations of greater Blessings than at present they enjoy.

7. Credulous, and easily deceiv'd.

8. Couragious, and fond of their Friends and Companions.

9. Too apt to be guilty of Excess, and to over-do every Thing they undertake.

10. Lovers of Chearfulness, which is the constant Attendant of Innocence.

Of the Manners of Old Men.

Q. **W**HAT are the peculiar Foibles of Men in Years?

A. 1. They are always doubtful and wavering, and do nothing with Vigour or Spirit.

2. They are peevish and jealous.

3

3. They

3. They are poor-spirited, and for the most part covetous.

4. They are very timorous, and fond of Life with all its Inconveniences.

5. Lovers of Profit more than Honour.

6. They are very loquacious, and violent in their Anger, tho' unable to put their Resentment in Execution.

7. Their Desires are languid. And lastly,

8. They are always full of Complaints.

Of the Manners of Middle Aged Men.

Q. **H**OW do Persons of Maturity generally behave themselves?

A. 1. They are neither too presumptuous nor too fearful.

N

2. They

2. They are neither too credulous; nor too unbelieving.

3. They aim, not only at what is honourable, but what is likewise advantageous.

4. They are neither avaritious, nor profuse.

5. They are not easily provok'd; but know when, where, and in what Manner to shew their Resentment.

6. They are ~~are~~ courageous, but then 'tis with Moderation.

7. They observe a Mien; whereas Youth and Old Age are too apt to run into Extremes.

Q. To what Years do you confine the Maturity of the Body?

A. The Years of Maturity are from Thirty to Forty.

Q. When is the Mind in its Strength and Vigour?

A. When a Man is arriv'd to the thirty eighth, or thirty ninth Year of his Age.

Of

Of the Manners of the Nobility.

HOW do those of the Nobility and Gentry deport themselves?

A. They are for the most part ambitious.

Q. What is Nobility?

A. The Virtue of that Stock, or Origin from whence we spring.

Of the Manners of the Rich.

HOW do rich Men generally behave?

A. 1. They are most commonly proud, haughty and imperious; for having Money at Command they imagine they may command every Thing else.

2. They are dissolute, and luxurious; because they have wherewithal

to gratify their unruly Appetites at Pleasure.

3. They are vain-glorious, foolish and conceited, and are injurious to their Inferiors ; but rather out of Wantonness than real Intention.

Of the Manners of Men in Power.

Q. **H**OW do Men in Power generally deport themselves ?

A. 1. Much after the same Manner as the Rich, but somewhat better ; for they are more manly, and have a more adequate Idea of the Thing call'd Honour.

2. They are more diligent and industrious, for Power is sustain'd by Industry.

4. They are more grave and serious, but not so austere.

5. But when they determine to injure

jure any particular Person, the Weight of their Resentment falls very heavy.

Q. How do poor Men, and Men without Power behave ?

A. Their Manners may be collected from just the Reverse of the Characters already drawn.

N. B. As 'tis natural therefore for all Men to love such Discourses as are most agreeable to their own Manners, it can be no difficult Matter for an Orator so to frame his Oration, as to render it acceptable to the Hearer, whether *old or young ; rich or poor ; noble or simple ; popular or obscure.*

But notwithstanding all this Art and Contrivance, the Orator, who would always hope to succeed, must (as I observ'd before) take care to *form his own Manners on the Principles of Religion, Justice and Equity.* He should be *honest, prudent, modest, and benevolent ;* for our Assent is easily procur'd by a Person

whose *Judgment* and *Veracity* we have experienc'd ; but we are extremely cautious how we give Credit to those whom we have Reason to suspect.

Some Account of DEMOSTHENES.

D*Emosthenes*, had the Misfortune to lose his Father when he was but seven Years old, and as he was left in the Hands of selfish, mercenary Guardians, but little Care was taken of his Education : However, he had an excellent Genius, and after he came to the Years of Discretion, laid hold on every Opportunity to improve it.

But notwithstanding his fine Genius, Nature seems not to have design'd him for an Orator. For, besides his tender Constitution, short Breath, and faint Voice, he had a natural Impediment in his Speech ; yet in spite of all these
Dis-

Disadvantages, the Honours that were heap'd on *Callistratus*, in a Cause that he pleaded at *Athens*, and, the surprising Power which he found Eloquence had over the Minds of the People, determin'd him to pursue that Study.

He first apply'd himself to *Isocrates*, and after that to *Isæus* ; but *Plato* is said to have contributed most towards forming this great Orator. And indeed, we plainly see the noble and sublime Style of the Master in the Writings of the Pupil.

His first Essay of Eloquence was against his Guardians, whom he oblig'd to restore Part of his Fortune. After that he attempted to speak before the People, but acquitted himself so ill that he was hiss'd by the whole Audience, and went home very much dejected. One of his Hearers however, who discover'd an excellent Genius in the midst of his Faults, advis'd him not

to abandon the Profession, but to try a second Time; which he also did, tho' with no better Success than before, and was going Home with downcast Eyes, and full of Confusion, when he met with his Friend *Satyrus*, who was one of the best Actors of the Age. *Satyrus* being inform'd of the Matter, told *Demosthenes* that his Case was not so bad as he imagin'd, and desir'd that he would repeat some Verses to him out of *Euripides*, or *Sophocles*, which he accordingly did. *Satyrus* repeated them after him, and by the Tone, Voice, Gesture, and Vivacity, with which he spoke them, gave them quite another Grace.

Demosthenes from hence understood where his Imperfections lay. He perceiv'd that the same Verses, by a graceful Pronunciation, had a quite different Effect; and from that Day applied himself

self earnestly to the Attainment of it.

The Pains he took to correct the natural Impediments of his Speech, and the success he met with; amount almost to a Demonstration, that *indefatigable Industry will surmount all Difficulties*. He stammer'd to that Degree, that he could not even pronounce many Letters in the Alphabet, and among others, that which began the Name of the Art he studied, and his Breath was so short, that he could not utter a whole Period without stopping. To remove these Obstacles, he us'd to put Pebbles into his Mouth, and then repeat several Verses one after another, without taking Breath, and that even when he was walking up steep Hills and craggy Places; and this Practice he follow'd till he cou'd pronounce without the least Hesitation, and speak the longest Period without taking Breath. But besides all this,
he

he us'd to speak his Orations on the Sea-Shore, when the Waves were boisterous, in order to prepare himself for the Noise and Uproar of the People; and to adjust his Action and render that agreeable, he had a large Glass made, before which he us'd to declaim ere he went to speak in publick. Nor was his Application in other Respects less remarkable. He had a Closet under Ground, that he might be free from any Disturbance. There he shut himself up for Months together, and had half his head shav'd, on purpose that he might be kept from going abroad. It was there he compos'd those excellent Harangues, which his Enemies said smelt of the Oil, in order to insinuate, that they were too much labour'd. 'Tis very plain, reply'd he, *from the ill Reception yours have met with that they did not cost you so much Trouble.* He accusom'd himself to rise very early
in

in the Morning, and was so careful to improve his Language, that he transcrib'd *Thucydides's* History no less than eight Times with his own Hands, in order to become Master of his Style. But nothing can give the Reader a greater Idea of the Merit of *Demosthenes* than the Testimony which we have from his Antagonist *Æschines*. *Demosthenes* was intrusted by the People of *Athens* with the Care of repairing their Walls, which he excuted with great Integrity and Honour, and contributed Part of his own Fortune towards it; in Consideration of which *Ctesiphon* decreed him a Crown of Gold, and propos'd its being presented in the open Theatre in a general Assembly of the People, and that the Herald should proclaim it as a Reward for his Zeal and Probity. *Æschines* accused *Ctesiphon* of having violated the Laws by that Decreee, which *Demosthenes* of course

course must defend. This extraordinary Contest raised the Curiosity of all Greece, and People flock'd from all Parts to hear those famous Orators who had a personal Enmity to each other. *Æschines* lost his Cause, and was banish'd for his rash Accusation; after this he opened a School of Eloquence at *Rhodes*, which maintain'd its Glory for several Ages. He began his Lectures with the two Orations which had occasioned his Banishment. Great Applause was given to his, but when that of *Demosthenes* was read, the Acclamations were redoubled. On which Occasion *Æschines* address'd himself to the Audience in the following Manner. *If you are so charm'd with a bare Rehearsal of this Oration, what would you have been had you heard him deliver it himself with all his Fire and Force.* This generous Commendation of *Demosthenes*, who was his Rival, rais'd in the
the

the People a great Idea of the Candour and Merit of *Æschines*.

Pursuant to my usual Method I shall now insert an Oration made by *Demosthenes* in Favour of the *Olynthians*, in which you will perceive a great deal of his Vehemence, Strength and Spirit.

The Translation I have borrow'd from an English Edition of Orations publish'd by Messieurs *Tonsons* and *Dra-per*, which I esteem a very good one, and the more so, as it is made both intelligible and entertaining by *M. Tour-reil's* historical Preface which is prefix'd to it.

There is a new Edition of this Book in a neat Pocket Volume, Price 3 s. which is well worth the Reader's Perusal.

The Third OLYNTHIAN.

THE ARGUMENT.

The Athenians having sent Succours to the Olynthians, and gain'd some little Advantages in the Prosecution of the War, the whole City was full of Rejoicing, and the Orators excited the People to take immediate Revenge on Philip. But Demosthenes, who justly fear'd; lest this Confidence in the present Success of their Arms, as if they had obtain'd a complete Victory over the Enemy, shou'd induce them to neglect making any farther Provision for the safety of the Olynthians, endeavours, in this Oration, to restrain their Arrogance, and to convince them, it was not a Time to think of being revenged on Philip,
but

but to provide effectually for the Security of their Allies.

The Orator here mentions the Affair of the Theatrical Money with more Freedom than in the two former Oration, and openly demands an Abrogation of the Law, which made it Capital to propose restoring it to its original Uses: He exhorts the Athenians to serve personally in the War, and to emulate the glorious Actions of their Ancestors. He likewise inveighs against the Misconduct of the Magistrates, and the Effminacy of the People.

WHEN I compare, *Athenians*, the Speeches of some amongst us with their Actions, I am at a loss to reconcile what I see with what I hear.

Their Protestations are full of Zeal against the publick Enemy; but their
Mea-

Measures are so inconsistent, that all their Professions become suspected.

By confounding you with Variety of Projects, they perplex your Resolutions, and lead you from executing what is in your Power, by engaging you in Schemes not reducible to Practice.

'Tis true, there was a Time when we were powerful enough, not only to defend our own Borders, and protect our Allies, but even to invade *Philip* in his own Dominions.

Yes, *Athenians*, there was such a Juncture; I remember it well; but by neglect of proper Opportunities, we are no longer in a Situation to be Invaders; it will be well for us if we can provide for our own Defence, and that of our Allies.

This is the present Point to be settled; we can look no farther, as Circumstances now stand; it is in vain

to form Projects of greater Consequence. In the end we may hope to humble our Enemy; but in order to arrive at a happy End, we must fix a wise Beginning.

Never did any Conjunction require so much Prudence as this: However, I should not despair of seasonable Remedies, had I the Art to prevail with you to be unanimous in right Measures. The Opportunities, which have so frequently escap'd us, have not been lost thro' Ignorance, or want of Judgment, but thro' Negligence or Treachery.

If I assume at this time a more than ordinary Liberty of Speech, I conjure you to suffer patiently those Truths, which have no other End but your own Good: You have too many Reasons to be sensible how much you have suffer'd by hearkning to Sycophants. I shall therefore be plain in laying be-
 O
 fore

fore you the Grounds of past Miscarriages, in order to correct you in your future Conduct.

You may remember, (for it is not above three or four Years since) we had the News of *Philip's* laying Siege to the Fortress of *Herea* in *Thrace*; it was, as I think, in *October* we receiv'd this Intelligence: We voted an immediate Supply of threescore Talents; forty Men of War were order'd to Sea; and so zealous we were, that, preferring the Necessities of State to our very Laws, our Citizens above the Age of forty Years were commanded to serve*. What follow'd? A whole

* According to the *Laws* of Athens, the younger Citizens were obliged to serve in the Garrisons of the City, and the neighbouring Towns, till the Age of Twenty; after which they were incorporated in the Army till Forty, and might then demand their Dis.

Year

Year was spent idly, without any thing done; and it was but in the third Month of the following Year, a little after the Celebration of the Feast of *Ceres*, that *Charidemus* set sail, furnish'd with no more than five Talents, and ten Gallies not half mann'd.

A Rumour was spread that *Philip* was sick; that Rumour was soon follow'd by another, that *Philip* was dead*. Thus, as if all Danger died with him, you drop'd your Preparations. Then, then was your time to

* *At the Siege of Methone, one Aster, a Citizen, flung a Javelin at Philip, on which was written this Verse:*

Aster to Philip sends this fatal Dart. Philip was wounded in the Eye by this Javelin, and, in return, flung another into the Town, with this Inscription:

Philip will hang up Aster, if he takes him.

push, and be active; then, then was your time to secure yourselves, and confound him at once. Had your Resolutions, taken with so much Heat, been as warmly seconded by Action, you had then been as terrible to *Philip*, as *Philip*, recover'd, is now to you.

To what purpose at this time are these Reflections? What is done cannot be undone. But, by your leave, *Athenians*, tho' past Moments are not to be recall'd, past Errors may be repeated. Have we not now a fresh Provocation for War? Let the Memory of Oversights, by which you have suffer'd so much, instruct you to be more vigilant in the present Danger. If the *Olynthians* are not instantly succour'd, and with your utmost Efforts, you become Assistants to *Philip*, and serve him more effectually than he can help himself.

The Strength of that Commonwealth was once sufficient alone to curb
and

and keep that aspiring Monarch within Bounds; neither durst *Philip* attack the *Olynthians*, nor the *Olynthians Philip*; so equal was the Balance of Power between them. We join'd them, and it was no small Mortification to *Philip*; to see at his very Gates a Republick, by being confederated with us, not only able to thwart all his ambitious Designs, but even to carry the War into the very Bowels of his own Kingdom. So exorbitant his Power was grown, that there was nothing left for us to wish, but to see him embroil'd with his Neighbours. Fortune has seconded our Wishes: What then have we to do but to second our Fortune, by sending a quick and powerful Assistance to these People thus happily engaged by Providence for our sakes? Should we neglect an Opportunity so seasonable, and of such Importance; we shall not only be covered

with Confusion and Reproach, but exposed to a long Chain of inevitable Evils from the Conqueror, especially considering the Disposition of the *Thebans*, ready to catch at any Occasion to hurt us; and the Inability of our Friends the *Phocians*, drain'd by a long War, to assist us.

What Way then, to put a stop to the Torrent? Or to prevent the Conqueror from turning his whole Force against *Athens* itself? The Man who is for deferring his Duty till then, had rather see War and Desolation in his own Country, then hear of it in another; and scandalously beg Assistance from his Neighbours, than generously give it. Nor can any thing be more obvious than that we are destin'd for his next Prey, if we permit him to succeed in his present Enterprize.

But you will say, Have we not already unanimously voted to stand by the
the

the *Olynthians*? 'Tis true; but how will you do it? That's the Question. Be not displeas'd, *Athenians*, if I should point you the Way by the offering any Advice disagreeable to your Inclinations, or the common Opinion.

I would have you begin by appointing a certain Number of Legislators or Commissioners to inspect your Laws; not to create a Confusion of more; we have already but too many; but rather to repeal such as upon Examination may be found prejudicial to the Publick. Let me speak plain—I mean those Laws* which discourage and oppress the Soldiery, by appropriating to the Maintenance of our Théâtre that Money, which ought to be applied as a

* *There was a Law, by which it was made Death to propose applying in any other Use the Money appropriated for public Shows.*

Provision for those, who daily venture their Lives for their Country.

When you have reformed those Abuses, which gave away the Bread of the Soldier to Citizens idle and un-
 useful; and which squander, in Mi-
 micks and Buffoons, what might be
 converted to the Support of Men of
 Honour; When you have abrogated
 those sanguinary Laws, that it may be
 no longer dangerous to speak plain;
 You will not then want Friends, who
 with Freedom and Sincerity, will offer
 such Expedients; as your Safety and
 the Exigencies of State shall require.
 But if you are too obstinate to revoke
 any act once past, tho' never so con-
 trary to Sense, and the Publick Good;
 if it shall remain a capital Crime to
 arraign any such Act, or demand the
 Revocation, you may spare yourselves
 the trouble of enquiring after Truth;
 for who will seek to make you honest
 or

or wise by the Forfeiture of his own Head?—No, *Athenians*, no, you must expect no Friends at that Price; the most forward and zealous of your Citizens will be circumspect, or silent, when their Sincerity must be fatal to themselves, without being serviceable to you, & as long as such Examples can be turn'd only to terrify others from endeavouring your Good with the same Freedom.

Since therefore such Laws there are with such dangerous Penalties annex'd, that honest Men dare not speak plain, let the Promoters of the Mischief be condemned to repair it, by being oblig'd to run the Hazard of demanding the Revocation. For what Freedom of Speech can you expect, if while you honour with your Protection and encourage with your Favour, such Sycophants only as humour your Fancy, and flatter your Inclinations, tho' never so contrary to your Interest, or
your

your Honour? The true Patriot, who has no other View but the Publick Good, shall be suspected and impeach'd, and deliver'd up a Sacrifice to the Hatred and Fury of the People. Let me tell you, Men of *Athens*, till some legal Redress may be had of this Grievance, the very best of your Citizens, let his Interest be never so powerful, will be question'd for the Freedom of his Advice, if he should be so mad as to give it. But who will be a Friend, when he is sure to be treated as an Enemy?

It is not necessary to warn you, that Votes are of no Force, unless seconded by Action: If your Resolutions had the Virtue to compass what you intend, without other Aid, we should not see yours multiply every Day as they do, and upon every Occasion, with so little Effect: Nor would *Philip* be in a Condition to brave and affront us in this
man-

manner: It has not happened thro' want of warm and seasonable Votes, that we have fail'd to chastise him long since. Tho' Action is the last in place, and must succeed to Deliberation, it is the first in Efficacy, as crowning the Work; for nothing can be done without it.

Proceed then, *Athenians*, to support your Deliberations with Action: You have Heads capable of advising what is best. You have Judgment and Experience to discern what is right; and you have Power and Opportunity to execute what you determine.

What Time so proper for Action? What Occasion so happy? And when can you hope for such another, if this be neglected? Has not *Philip*, contrary to all Treaties, insulted you in *Thrace*? Does he not at this Instant straiten and invade your Confederates, whom you have solemnly sworn to protect? Is he
not

not an implacable Enemy? A faithless Ally? The Usurper of Provinces to which he has no Title or Pretence? A Stranger, a Barbarian, a Tyrant, and indeed what not?

And yet, O ye immortal Gods! when we shall have abandon'd all things to this *Philip*; when, by the Indifference of some, and the Treachery of others, we have as it were added Force and Wings to his Ambition, we shall yet make ourselves a greater Scorn to our Enemies, by upbraiding and loading each other with Reproach. Each Party, tho' equally guilty, by their Divisions, of the common Calamity, will be imputing the Miscarriage to his Neighbour, and, tho' never so conscious, every one will be excusing himself, by laying the Blame on another: As, after the loss of a Battle, not a Man that fled, but accuses his Companion, condemns his General; and
sepa-

separately examin'd, no one takes Shame to himself, each shifting the common Disgrace from one to another; but yet it is certain that every individual Man who gave ground was equally accessory to the general Defeat. The Man, who accuses his Companion, might have stood firm himself had he pleas'd; and that, which was a Rout, had then been a Victory.

Such is the Pride and Folly of Parties overborn and sway'd by personal Prejudice, sacrificing the Publick to private Resentment, and charging each other with Miscarriages, for which they are every one equally accountable. A Manager for one Side proposes; he is sure to be opposed by a Manager for the other, not gently and amicably, but with Heat, Malice, and unbecoming Reflections: Let a third more moderate arise; his Opinion is not to be received, but as he is known to be engaged

gaged in a Party. What Good can be hoped from such a Confusion of Councils, directed only by Prejudice or Partiality, in defiance to Sense and right Reason ?

If no advice that is given is to be received, but as it suits the humour of a Party, or flatters the Distemper of the Times ; it is not his Fault who speaks honestly, but yours who resolve to be deaf to all Arguments that displease you. In Debates for the Publick, we are not to seek what will please, but what will profit. If our Wishes exceed what we have means to accomplish, we must contract our Wishes, and confine them to what is in our Power. Let the Gods have your Prayers to grant what is out of your Reach ; nothing is impossible to them : But we, who have only human Means to act by, must be govern'd by Circumstances, doing as well as we can, and trusting the rest to Providence.

Suppose

Suppose now, for Example, some Person should rise, pretending to find sufficient Funds for a War, without touching your Appointments for publick Diversions, and thus endeavour to reconcile your Duty with your Pleasure, with what Joy would you hearken to the Proposal? But where to find this able Projector I should be glad it were possible. But that Man must be a Fool, or a Madman, or not think you much better, who would persuade you to continue dissipating real and solid Funds in ridiculous and superfluous Expences, under a vain Expectation of imaginary Ways and Means, that may never be found. And yet you would relish the Proposal, tho' never so inconsistent or incongruous: What flatters never fails of Reception; every one is adding to his own Deceit, and, overlooking the Improbable and the Impossible, sooths himself with any

Extra-

Extravagance that humours his Inclinations.

In Cases where Necessity is not to be reconciled to Pleasure, we must sacrifice Pleasure to Necessity, and conforming ourselves to the Nature, Condition, and Circumstances of our Affairs, act according to what we can, and not according to what we would. Thus, if it were lawful to propose to you, to employ for the Service of your Country those Sums, which daily come into the publick Coffers to be idly spent, a vigorous War might be supported without any other Charge or Fund.

It is beneath the Spirit and Bravery of *Athenians* to bear thus patiently to be insulted for want of Funds necessary to support an honourable War. How is it of a piece with that Fire and Gallantry, with which we took Arms to stop the *Corinthians*, and to punish the
Trea

Treachery of *Megara**? Shall we, who could resist *Greeks*, submit to be brav'd by a *Macedonian*, a Barbarian?

I mean no Offence: I am not so rash as to run headlong upon your Displeasure, and fail besides of doing you Service. But sure it is the Duty of every faithful and sincere Lover of his Country, to prefer the Welfare of his Fellow Citizens to the Desire of pleasing them. It was with this honest Freedom the Commonwealth was directed by those ancient and memorable Patriots, who to this Day are so prodigally prais'd, tho' so sparingly imitated—*Aristides*, *Nicias*, *Pericles*, and the great Man whose Name I bear.

* *The People of Megara had seized upon a part of that consecrated Territory, call'd Orgas, (from the Origies or Feasts of the Gods) and were assisted by the Corinthians.*

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But since we have been pester'd by a vile Race of Hypocrites and Sycophants, who dare not open their Mouths till they have learn'd their Lessons, 'till they have servilely inquired what they shall say, and what they shall propose, what they shall vote, and in what they shall make themselves agreeable: In a Word, since Advices publicly given, must first be whisper'd by some great Man or Minister, and you bespeak, as it were, and prepare your own Poison; how can it otherwise happen, but your Debates must be corrupted, your Councils ineffectual, your Reputation blasted, and Disgrace accumulated upon Disgrace, whilst those illustrious Parasites flourish and prosper by their Country's Ruin?

Observe, I beseech you, Men of *Athens*, how different this Conduct appears from the Practice of your Ancestors:

cestors : I shall be short, and alledge no Instance but what is notorious : To induce you to be honest and wise, there will be no need of foreign Examples; the domestick will be sufficient.

Your Ancestors, who were Friends to Truth and Plain-dealing, detesting Flattery and servile Compliance; your Ancestors, I say, by unanimous Consent, continued Arbitors of all *Greece* for the Space of forty-five Years without Interruption; a publick Fund of no less than ten thousand Talents was ready for any Emergency : They exercis'd over the Kings of *Macedon* that Authority which is due to Barbarians; obtain'd both by Sea and Land in their own Persons frequent and signal Victories; and by their noble Exploits transmitted to Posterity an immortal Memory of their Virtue, superior to the rest of Mankind, and

above the reach of Malice or Detraction.

Such were your Ancestors in respect to their Figure abroad, and in regard to all *Greece* in general. Let us now consider these great Men in their private Capacities, and their particular Station in *Athens* alone.

It is to them we owe that great number of publick Edifices, by which the City of *Athens* exceeds all the rest of the World in Beauty and Magnificence. It is to them we owe so many stately Temples so richly embellish'd; but above all adorn'd with the Spoils of vanquish'd Enemies, * bearing an eternal Record of their immortal Vir-

* Particularly Xerxes's Chair of State, the Feet of which were of Silver, and Mardonius's Sword, the former taken in the Battle of Salamis, and the other in that of Platæa.

tue. But visit their own private Habitations; visit the Houses of *Aristides*, *Miltiades*, or any other of those Patriots of Antiquity; you will find nothing, not the least Mark or Ornament, to distinguish them from the meanest of their next Neighbours. They meddled not in Government to enrich themselves but the Publick; they had no Scheme, or Ambition, but for the Publick; nor knew any Interest, but the Publick. It was by a close and steady Application to the general Good of their Country, by an exemplary Piety towards the immortal Gods, by a strict Faith and religious Honesty between Man and Man, and a Moderation always uniform and of a piece, they establish'd that Reputation which remains to this Day, and will last to utmost Posterity.

Such, O Men of *Athens*! were your Ancestors, so glorious in the Eye of the World, so bountiful and munificent to

their Country, so sparing, so modest, so self-denying to themselves. What Resemblance can we find in the present Generation to those great Men? How much unlike! What a provoking Reflection! But tho' much might be said, I shall observe only this.

That at a time when your ancient Competitors have left you a clear Stage; when the *Lacedemonians* are disabled; the *Thebans* employ'd in Troubles of their own; when no other State whatever is in a Condition to rival or molest you; in short, when you are at full Liberty; when you have the Opportunity and the Power to become once more sole Arbitors of *Greece*; you permit patiently whole Provinces to be wrested from you: You lavish the publick Money to scandalous and obscure Uses: You suffer your Allies to perish in time of Peace, whom you preserv'd in time of War; And, to sum up all,
you

you yourselves, by your mercenary Court, and servile Resignation to the Will and Pleasure of designing, insidious Leaders, abet, encourage, and strengthen the most dangerous and formidable of your Enemies.

Yes, *Athenians*, I repeat it, you yourselves are the Contrivers of your own Ruin: Lives there a Man that has Confidence to deny it; let him arise, and assign if he can any other Cause of the Success and Prosperity of *Philip*.

But you reply, What *Athens* may have lost in Reputation abroad, she has gain'd in Splendor at home. Was there a greater Appearance of Prosperity, a greater Face of Plenty? Is not the City enlarg'd? Are not the Streets better pav'd, Houses repair'd and beautify'd?—Away with such Trifles? shall I be paid with such Counters? An old Square new vamp'd up! A Fountain!

An Aqueduct! Are these Acquisitions to brag of?

Cast your Eye on the Magistrates, * under whose Ministry you boast these precious Improvements. Behold the despicable Creatures rais'd all at once from Dirt to Opulence, from the lowest Obscurity to the highest Honours. Have not some of these Upstarts built private Houses, and Seats, vying with the most sumptuous of our publick Palaces? And how have their Fortunes and their Power increas'd, but as the Commonwealth has been ruin'd and impoverish'd?

To what are we to impute these Disorders? And to what Cause assign the Decay of a State so powerful and flourishing in past Times? The Reason

* Demades, Eubulus, Phrynon, Philocrates, and others.

is

is plain : The Servant is now become the Master. The Magistrate was then subservient to the People ; Punishments and Rewards were Properties of the People ; all Honours, Dignities, and Preferments were disposed by the Voice and Favour of the People : But the Magistrate now has usurp'd the Right of the People, and exercises an arbitrary Authority over his ancient and natural Lord.

You, miserable People, the mean while, without Money, without Friends, the Supports of Power from being the Ruler, are become the Servant ; from being the Master, the Dependant : Happy that these Governors, into whose Hands you have thus resign'd your own Power, are so good and so gracious as to continue your poor Allowance to see Plays.

Altho' this pitiful Provision was originally an Establishment of your own,
you

you are as thankful, as well pleas'd and as acknowledging, as if these Creatures of your own making were your real Benefactors, and as if the Obligation was deriv'd from their Bounty, and not from your own Institution.

It is by means of this implicit Trust, this absolute Resignation and Defe-
 rence, that these cunning Imposers have by little and little work'd themselves into arbitrary power, undermin'd your Liberties, and prepar'd you insensibly for Slavery. Neither is it in Nature, *Athenians*, that from Men of such vitious and selfish Principles any generous or noble Design can be expected: There can be no better Rule to judge of a Man, than by his ordinary Occupations, and common course in private Life.

I should not be surpriz'd, if I incurred your Displeasure by my Frankness; nor if, by seeking to open your Eyes,
 I should

I should be treated more like an Enemy than those who blind and abuse you: I know very well, you are seldom in humour to suffer bold Truths, and am rather surpriz'd at this unusual Attention, by which I am encourag'd to proceed.

Believe me, *Athenians*, if recovering from this Lethargy, you would assume the antient Freedom and Spirit of your Fathers; if you would be your own Soldiers, and your own Commanders, confiding no longer your Affairs in foreign or mercenary Hands; if you would charge yourselves with your own Defence, employing abroad for the Publick, what you waste in unprofitable Pleasures at home, the World might once more behold you making a Figure worthy of *Athenians*.

Of what Benefit, of what real Advantage to you is that wretched Subsistence,

sistence, with which you are so poorly contented? What is it but a mere Encouragement for Idleness? Too little to satisfy, and but just enough to prevent a more honest Industry. Like the slender Diet allow'd to the Sick, which neither contributes to Health, nor Strength, and but barely serves to keep together a miserable Life.

“ You would have us then (*say you*) do Service in our Armies, in our own Persons; and for so doing you would have the Pensions we receive in Time of Peace, accepted as Pay in Time of War. Is it thus we are to understand you?”

Yes, *Athenians*, 'tis my plain Meaning. I would make it a standing Rule, That no Person, Great or Little, should be the better for the publick Money, who should grudge to employ it for the public Service. Are we in Peace? The Publick is charged with your Subsistence:

sistence: Are we in War, or under a Necessity, as at this Time, to enter into a War? Let your Gratitude oblige you to accept as Pay, in Defence of your Benefactors, what you receive in Peace as mere Bounty. Are there, who, taking the Benefit of the Law, would excuse themselves by pleading their Age? Their Age, however, hinders them not from eating the Bread of the Commonwealth. Let then the Claim of him, who wou'd shun the Service, be given over and above to him, who is willing, in what he can to serve his Country.

Thus, without any Innovation, without altering or abolishing any thing but pernicious Novelties, introduced for the Encouragement of Sloth and Idleness; by converting only for the future the same Funds to the Use of the Serviceable, which are spent at present upon the Unprofitable; you
may

may be well served in your Armies, your Troops regularly paid, Justice duly administered, the publick Revenues reformed and increased, and every Member of the Commonwealth rendered useful to his Country, according to his Age and Ability, without any further Burthen to the State.

To conclude: What I insist upon is no more than this. That the Wretch, who, during Times of Danger, is not ashamed to linger at Home, and chuses to lead a lazy, sauntering, unprofitable Life, canvassing the Actions of others, questioning and inquiring after News, under what foreign General, and with what Troops of Mercenaries such and such a Battle was fought, should no longer be permitted to eat the Bread of the Diligent and Laborious. For it is thus to a Tittle these domestick Loiterers spend and waste their miserable Hours,

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When I named Foreigners, it was not to reflect upon those Men, who perform for you that Duty, which you ought to perform for yourselves: But to provoke you, if possible, not to resign to Strangers those Opportunities of gaining your Esteem, which might be made use of to intitle you to theirs: Nor to renounce and abandon, as you do, that Reputation which you inherited from your Ancestors, and was purchased for you with so much Toil, Hazard and Glory.

This, O Men of *Athens*, is what my Duty prompted me to represent to you on this Occasion. May the Gods inspire you to determine upon such Measures as may be most expedient for the particular and general Good of our Country*!

* *Notwithstanding the Efforts of the Athenians to succour Olynthus, it was*

Some Account of CICERO.

CICERO had a shining Genius, enrich'd and embelish'd with a liberal Education of which his Father was particularly careful. The famous *Crassus* (whom he often mentions in his Writings) laid the Plan of his Studies, and assign'd him such Preceptors as were most capable of cultivating his Faculties. The Poet *Archius* implanted in him a Taste for polite Literature, while he was very young, as *Cicero* himself tells us in an eloquent Oration which he made in Defence of his Master.

Soon after taken by Philip, through the Treachery of two Citizens, Eutycrates and Lasthenes; its Walls razed, and its Inhabitants reduced to Slavery.

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In *Cicero's* Time Children were taught by none but *Greeks*, and what perhaps may not be thought consistent with the Wisdom of the *Romans*, in the *Greek Language*; in which *Cicero* is said to have wrote some Pieces that deserve Commendation. *Plotius* however, a learned *Gaul*, notwithstanding the Bigotry of the Times, had Resolution enough to attempt to teach in *Latin*, in which he was encourag'd by People of the best Judgment, and his School soon became famous.

Cicero had a great Desire to hear this Master, but those who had the Care of his Education would not permit him; nay, *Crassus*, whom we have already mentioned, together with the other Censors, made a Decree to prohibit this new Method without giving any other Reason than this, *that it was contrary to the Custom of their Ancestors*. This Decree, however, gave great Of-
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fence to People of the best Understanding, and in spite of all Opposition, the Method of *Plotius* prevail'd universally.

As *Cicero* was denied the Benefit of hearing *Plotius*, his Business was to apply himself to other Masters, which he did, and in a little Time made such a surprizing Progress that great Numbers went to the School continually on purpose to hear him. His Genius first led him to Poetry, in the Study of which he is said to have succeeded tolerably well.

At the Age of Sixteen (which was the Time when their Youth were allowed to put on the *Toga Virilis*, or *Manly Gown*) his Studies became more serious. He then prepar'd himself for the Bar, and went constantly to hear the best Orator's harangue. He devoted several Hours every Day to Reading and Composition, and translated

lated the finest Pieces of the *Greek* Orators into *Latin*, in order to imbibe their Style and Sentiment.

At the 'same Time that he studied Eloquence, he apply'd himself assiduously to the Law, which he found would be extremely necessary. He also took Care to make himself Master of Philosophy in all its Branches, which he says contributed more towards making him an Orator than the Study of Rhetorick itself.

Cicero did not begin to plead 'till he was twenty six Years old ; for the Troubles of the State prevented his attempting it sooner. His first Essays were esteemed Master-pieces, and procured him a Reputation almost equal to that of the ablest Lawyers. The Defence which he made for *Sextus Roscius*, but especially that Part of it relating to the Punishment of Parricides, gain'd him vast Applause ; and he was

the more admired, as none had Resolution enough, to undertake that Cause but himself, on Account of the great Credit of *Chrysogonus*, whose Power in the Commonwealth was almost unlimited.

The sensible Pleasure which his rising Reputation gave both to himself and his Friends, was soon allay'd by the ill State of his Health. As he was of a tender Constitution the Drudgery of the Bar seem'd too much for him, and his Physicians, on that Account, prescribed him Silence and Retirement, which was a kind of Death, as it deprived him of that Field of Glory which his Studies had open'd to his View. He cou'd not think of renouncing the Bar entirely, but determin'd to soften the Vehemence of his Pronunciation, and to take a Voyage for the Recovery of his Health, and accordingly set out for *Afia*: Tho' some imagine this Voyage
was

was undertaken only to avoid the Resentment of *Chrysegonus*.

As *Athens* was even at that Time esteemed the Seat of polite Learning, he made that City in his Way, and staid there about six Months, which Time was spent much to his Advantage. From thence he went to *Asia*, and consulted all the able Professors of Eloquence he could meet with: And from thence to *Rhodes*, on purpose to study under the celebrated *Molo*, who took care to correct what was still vicious in his Style, and to retrench that excessive Redundancy, which, like a River that overflow'd its Banks, knows no Limits or Restraint.

After two Years Absence he return'd to *Rome*, almost a new Man; for his Voice was more sweet and harmonious, his Style more correct and concise, and his Body more vigorous and robust. When he return'd to *Rome*, there were

two Orators who were very much admired, *viz.* *Cotta* and *Hortensius*, but especially the latter, whom he much desired to equal.

Hortensius wanted none of those Qualifications that are necessary to form an Orator; he had a sprightly Genius, an inconceivable Passion for Study, a great Fund of Knowledge, a tenacious Memory, and so perfect a Pronunciation, that the most celebrated Actors went constantly to see his Gesture, and hear him declaim, in order to form themselves by his Example.

Cicero used his utmost Efforts to come up with his Rival, and the new Species of Eloquence which he introduced, drew People's Eyes upon him, and rendered him the Object of publick Admiration. In short, he exceeded *Hortensius* so much, that every body gave him the Preference in point of Eloquence.

quence. *Cicero* himself tells us the Reason why he met with such Success; by observing what was wanting in others, and shewing by that Means what was admired in himself.

I shall give you his Words as I find them translated by a modern Writer.

“ No Person at that Time (says he)
 “ made polite Literature his particu-
 “ lar Study, without which there is
 “ no perfect Eloquence; no one stu-
 “ died Philosophy thoroughly, which
 “ alone teaches us to live and to speak
 “ well. No one learned the civil Law,
 “ which is absolutely necessary for an
 “ Orator to enable him to plead well
 “ in private Causes, and form a true
 “ Judgment of publick Affairs: There
 “ was no Person well skill’d in the
 “ *Roman* History, or able to make a
 “ proper Use of it in pleading: No
 “ one could raise a Chearfulness in the
 “ Judges, and unruffle them as it were

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“ by

“ by seasonable Raileries, after hav-
 “ ing vigorously pushed his Adversary
 “ by the Strength and Solidity of
 “ his Arguments: No one had the
 “ Art of transferring or converting
 “ the Circumstance of a private Affair
 “ into a common or general one: No
 “ Person could sometimes depart from
 “ his Subject by prudent Digressions
 “ to throw in the Agreeable into his
 “ Discourse: In fine, no Person could
 “ incline the Judges sometimes to
 “ Anger, sometimes to Compassion,
 “ and inspire them with whatever Sen-
 “ timents he pleased; wherein, how-
 “ ever, the principal Art of an Orator
 “ consists.”

In order to give the Reader an Idea
 of *Cicero's* Manners, I shall insert a
 Translation of his Oration for *Ligari-
 rius*, which I had the Honour to re-
 ceive from a Person of Distinction.
 The Translation indeed does not come
 up

up to the Life of the Original, but the ingenious Reader, who is apprised of the Difficulty of conveying the Spirit of such finished Pieces out of one Language into another, will easily excuse any Imperfections he may meet with.

CICERO'S Oration for LIGARIUS.

The ARGUMENT.

Quintus Ligarius, a Roman Citizen, was sent into Africa with Caius Confidius. When Confidius left the Province, Ligarius was made Governor contrary to his Inclination. In the mean Time the Civil War broke out between Cæsar and Pompey; Attius Varus was sent by the latter to take Possession of Africa. Soon after, while Ligarius continued in Africa, the Tubero's, Father and Son, were sent into that Province by
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the Senate, on the Account of Forage; but were refused Admittance by Ligarius and Varus, nor would they suffer the Son who was sick to be put on Shore. Upon this, Tubero went into Macedonia, and not only sided with Pompey, but took up Arms against Cæsar, and followed him to the Alexandrian and African Wars. After these Commotions were ended, and Cæsar had pardoned many, the two Brothers of Ligarius, his Uncle, T. Brocchus, C. Pansa and other Relations and Friends, often besought Cæsar to pardon Ligarius; which when Q. Tubero the Son had Notice of, he could not forget the Injury he formerly received; and tho' his own Father had been pardoned for the like Fault, yet he determined to accuse Ligarius in the Forum before Cæsar, which occasioned the following Oration in his Defence.

NEW

NEW, and hitherto unheard of,
 O *Cæsar*, is the Accusation,
 which my Kinsman *Tubero* has brought
 before you, *that Quintus Ligarius has*
been in Africa: And Caius Panfa, a
Man of no common Genius, depending
upon your friendship, has been so rash
as to own it. For this Reason I am at
 a Loss how to behave; for I came pre-
 pared to solicit Pardon for an unhap-
 py Man, intending to take advantage
 of your Ignorance of this Matter, upon
 a Supposition that you knew nothing
 of it yourself, nor had been inform'd
 of it by any other Person. But since
 our Adversary's Diligence has disco-
 ver'd this mighty Secret, the best Way,
 in my Opinion, is to confess it: Espe-
 cially, as my very good Friend *Caius*
Panfa's Information has not left it in
 our Power to do otherwise. We shall
 therefore omit entering into a Contest
 about this Affair, but direct our whole
 plead-

pleading to your Clemency, by which so many have been saved, who tho' you knew them to be criminal, have had a Share in your Indulgence. You have therefore an Advantage, *Tubero*, which is most to be wish'd for, by any Prosecutor, *the accused Person pleading guilty*, but pleading at the same Time, that his Guilt is no greater, *Tubero*, than yours, nor than that of your praise-worthy Father. It is therefore necessary, that you should own yourselves to be Criminals, before you can convict *Ligarius* of any Fault.

Quintus Ligarius, before there was any Apprehension of a War, was sent as Deputy *Proconsul*, under *Caius Confidius* into *Africa*, in which Office his Behaviour met with such Approbation from our Countrymen and Allies, that when *Confidius* was about to quit the Province, he had no other Way left to please all Parties than by
 putting

putting the Government into his Hands. *Quintus Ligarius* refused the Dignity for some Time, but at length was forc'd to accept of it contrary to his Inclination. While Peace continued, he governed in such a Manner as rendered his Integrity and Honour most grateful to his Countrymen and Allies. A War was kindled so suddenly, that in *Africa* they heard of its Effects sooner than of any Preparations for it. When they knew it, they began to seek out for a General, partly from an inconsiderate Ardour, partly from a blind Fear, first consulting their own Safety, afterwards their Inclination; For *Ligarius*, intending to return Home, and being very desirous to see his Friends, had laid aside all publick Business. In the mean time *Publius Attius Varus*, who as *Prætor*, presided over *Africa*, came to *Utica*. Immediately he was surrounded with a Course

course of People, and with no common Eagerness assumed the Command, if that can be called a Command, which was conferr'd on a private Man by the Clamour of an ignorant Multitude, without any publick Consultation. Thus *Ligarius*, who was desirous to shun all Business of that Kind, gained a little Respite, upon the Arrival of *Varus*.

Hitherto, *Caius Cæsar*, *Ligarius* is free from all Blame; for when he left *Rome* there was no War, nor the least Suspicion of any such Thing. He went as Deputy Proconsul in Time of Peace, and governed a very peaceable Province in such a Manner, that he might have wish'd for its Continuance. His Departure certainly could not give you any Offence; should his Stay do it? Much less. For as there was no ill Design in his Departure, so his Stay was owing to an honourable

nourable Necessity. These two Periods therefore are certainly blameless: His Voyage into *Africa*, and his Acceptance of the Administration at the earnest Request of the Province.

The third Period is his Stay in *Africa* after the Arrival of *Varus*, and if this be criminal, it is a Crime of Necessity, not of Choice. If there had been any Possibility of getting away from thence, would he have preferr'd *Utica* to *Rome*, *Publius Attius* to his own most affectionate Brothers, or have chosen to live with Strangers rather than with his own Relations? When the Voyage itself was full of Regret and Anxiety on Account of his incredible Affection to his Brothers, could he be easy while he was separated from them by civil Discord?

As yet, O *Cæsar*, *Quintus Ligarius* has discovered no Sign of Disaffection to your Person; and I beg you would observe

observe what with Sincerity I plead his Cause, when I am going to betray my own. O wonderful Clemency, which deserves to be embellished with all the Decorations that Oratory, Eloquence, Learning, and publick Monuments can bestow! *Marcus Cicero* pleads before you, that there was not the same unfriendly Disposition in another, which he acknowledges to have been in himself; and at the same Time, he neither dreads your secret Thoughts, nor is apprehensive that any Prejudice will arise from what he shall say in another's Defence. You see how undaunted I am, and how the Light of your Goodness dawns upon me while I am pleading before you. And I wish I could raise my Voice so high that every *Roman* Citizen might hear me on this Subject.

The War, O *Cæsar*, had not only broke out, but was almost brought to a
Pe-

Period, when I, altogether unconstrain'd, and of my own Choice and Free-will took up Arms against you. But before whom do I speak this? even before him, who, tho' he knew it, and before he had seen me, restored me to the Republick; who wrote me Letters out of *Egypt*, that I might continue in the same Dignity which I enjoy'd before: who, though he commanded the whole *Roman Empire* himself, suffer'd me to bear the Title of *Imperator*: From whom a Message was sent by this very *Caius Pansa*, which allowed me to retain the lawrel'd Ensigns of the Consular State as long as I thought convenient: Who did not think he had granted me a compleat Pardon without restoring me to all my former Honours.

Observe, *Tubero*, I beseech you, how ready I am to confess my own Errors; yet dare not own *Ligarius* to
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be guilty. For I declare these Things relating to my own Conduct, that *Tu-bero* may not take it amiss when I charge him with the like Mistakes. He is a Person whose Industry and Reputation I am willing to promote, either because he is a near Kinsman, or because I take delight in his Genius and Studies, or because I may reap some Advantage from the Fame of a young Relation. But what I desire to know is, the Person who esteems it a Crime that *Ligarius* has been in *Africa*? Even the very Man that wanted to be there himself, and who complains that he was prevented by *Ligarius*, and who certainly oppos'd *Cæsar* with an armed Force. For what, *Tu-bero*, was thy Sword drawn in the *Pharsalian* Army? To whose Breast was thy Weapon directed? What was the Intention of thy appearing in Arms? What did thy Spirit meditate? Thy
 3 Eyes?

Eyes? Thy Hands? The Ardor of thy Mind? What didst thou long for? What didst thou wish?—But I have gone too far, the young Man seems to be shock'd.—I will return to my own Case. I myself was in the same Army And what, *Tubero*, was our Aim but to gain the same Power over *Cæsar* as he now has over us? Shall they then, *O Cæsar*, who have escaped with Impunity, which reflects the highest Honour on your Clemency, by their Speeches excite you to Cruelty? In this Affair then, *Tubero*, you have discover'd a Want of Prudence, but your Father much more, who, tho' a Man of great Parts and Learning, did not understand the Nature of this Cause: For if he had, he would have directed you to have prosecuted it in any other Manner than this. Do you impeach a Man that owns the Charge? That is not all, you accuse one, who has a better, or ac-

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cording

according to your own Confession, as good
 a Cause as your own. What I men-
 tion is not only astonishing, but mon-
 strous: The Design of this Accusation
 is not that *Quintus Ligarius* should be
 convicted, but put to Death: Did any
Roman Citizen ever act in this Man-
 ner besides thyself? Such Customs are
 foreign, and belong to the unthinking
Greeks or savage *Barbarians*, whose
 Resentment commonly terminates in
 Blood. What other Tendency can
 this Prosecution have? To drive him
 from *Rome*? From his own Home?
 From living with his excellent Bro-
 thers, his Uncle *Titus Brocchius*, his
 Son, his Cousin, and with me? To ba-
 nish him from his native Country?
 Can he be more destitute of these Ad-
 vantages than he is? Is he not al-
 ready kept out of *Italy*? Already an
 Exile? It cannot therefore be your
 Intent on to deprive him of his Coun-
 try,

try, which he is now absent from, but his Life, no Man ever carry'd on such a Prosecution even before that Dictator who put all to Death whom he hated. He needed no Formality of Law to take away Mens Lives, but set a Price upon their Heads. A Cruelty which was some Years after abolish'd, by the very Man whom you now desire to be cruel.

But perhaps, *Tabero*, you may say, this is more than I plead for; truly I believe it is; for I know yourself, your Father, your Family, and your Descent. I know the Studies of your Ancestors, and all your Family, and am fully acquainted with their Virtues, Humanity and Learning, in many even the most useful Arts.

And therefore I am convinced you are not of a blood-thirsty Disposition.

But you do not consider the Ten-

dency of your Prosecution; for as you are not content with the Punishment *Ligarius* already undergoes, what greater can be inflicted but Death? If he is in exile, as he really is, what more can you require? That he may not be pardon'd? This indeed is much more bitter, much more severe. Will you then endeavour to hinder the Effects of our Prayers and Tears, while we prostrate ourselves before him, not relying so much on our own Intercession as on his Humanity? Wilt thou then break in upon our Weeping, and prevent us from lying at his Feet with the Voice of Supplications?

If, when we did this at his House, which we have done, and I hope not ineffectually, thou hadst broke in upon us, and hadst begun to cry out, *Cæsar*, believe them not; beware how you pardon; let not a Brother's intreating
for

for a Brother's Life excite your Compassion. Would not this be putting off all Humanity? And how much more brutal is it, to oppose publicly in the *Forum*, what we have petition'd for in private? And when many are involved in the same Calamity to take away the Refuge of Mercy. Let me speak plainly, *Caius Cæsar*, what I think; If thy *own*, I say thy *own* Lenity were not as extensive as thy good Fortune, I know what I speak, thy Successes would be attended with the most bitter Lamentations. How many of the Victors would tempt thee to Cruelty, when even some of the Vanquish'd are acting the same Part? How many of those who are unwilling to have any pardon'd would have obstructed thy Clemency, when even those whom you have pardon'd, are against your being merciful to others? Suppose we could produce Evidence, that *Ligarius* was not in *Afri-*

ca, and should Endeavour by a harmless and well meaning Falshood to save the Life of an unhappy Countryman, sure it would be barbarous, when a Citizen is in such Danger and Distress, to disprove, or discover the Deceit. If any Man ought to do it at all, certainly it would not become a Person who embark'd in the Cause and met with the same Fortune. But it is one thing to undeceive *Cæsar*, another to obstruct his Mercy. Your first Outcry was *Cæsar believe them not*, *Ligarius was in Africa; he took up Arms against you*. But now it is, *Take heed how you pardon*. Is this a Part for a Man to act? Those who use such Language, *Cæsar*, before thee, may throw off their own Humanity, but cannot deprive thee of thine.

Tubero, in the Entrance and Beginning of his Speech, said, if I remember right, that he would speak to the Crime of *Ligarius*. I doubt not but
you

you were inclined to wonder either that no other Person was accused of the same Crime, or that one equally guilty should impeach another; or what new Fact was going to be discover'd? Did you call it a Crime, *Tubero*? For what Reason? That Cause has hitherto escaped so harsh a Term. Some call it an Error, others Fear; Others more severe have named it Hope, Ambition, Resentment, Obstinacy; the most rigorous have stiled it Rashness: no Man but thyself calls it a Crime. If you would have my Opinion of this Misfortune, I take it to be a fatal Calamity, which the improvident Minds of Men were not able to guard against; and it is no Wonder that human Councils should give way to a Divine Interposition. Suffer us to be wretched, which we cannot be under such a Conqueror; But I speak not of ourselves, I speak of those who are fallen.

fallen. Call them ambitious, resentful, obstinate; but let not deceased *Pompey*, and the Rest, be charged with any heinous Crime, or be look'd upon as Madmen or Parricides. Such Language, *Cæsar*, was never used by you: Your Design in taking up Arms was only to vindicate your Character: What did your invincible Army do, but defend their own Right, and your Honour? When you sought for Peace, was it with an Intent to make a Treaty with abandon'd Villains, or reputable Members of the Commonwealth? As for myself, *Cæsar*, I should esteem your Clemency to me of very little worth, if I thought you look'd upon me as a Criminal. How could you deserve so well of your Country by only preserving entire the Honours of so many guilty Criminals? In the Beginning of the Troubles, you did not look upon it as a War, but a Secession,

not

not hostile Hatred, but civil Discord; as both Parties aim'd at the Safety of the Commonwealth. However, they by different Counsels and Pursuits took wrong Measures in attaining their End. The Dignity of the Chiefs was almost equal, though it might be otherwise with their Followers: The Cause was doubtful, because somewhat in both Parties deserv'd Approbation, but at present that must be accounted the best whom the Gods have declar'd for. And since we have experienced your Clemency, we must be pleas'd with a Victory through which none fell, but in the Field of Battle.

But let us omit the Cause of the Publick to come to our own. Which, *Tu-bero*, think you was most easy to be perform'd, *Ligarius* to get out of *Africa*, or you to get Admission into it? Was it difficult to be done, say you, when the Senate decreed it? If you ask, my
Opinion

Opinion. I say it was difficult, for the same Senate sent *Ligarius*. And he obey'd the Orders of the Senate at a Time when it was most necessary; you, when none needed to have done it, except they were extremely willing. Do I then blame you? not at all, nor would it have been suitable to your Race, Name, Family, and Education to have acted otherwise; all that I contend for is, that you should not censure that in others, which you think honourable in yourselves. When the Senate cast Lots, it fell upon *Tubero* when he was absent and dangerously ill. He determined to excuse himself. This I knew from my Intimacy with *Lucius Tubero*. At Home we were educated in the same School, abroad lodged in the same Tent; we were afterwards Kinsmen by Marriage, were always acquainted, being closely united by pursuing the same Studies. I know
therefore

therefore that *Tubero* was desirous to stay at Home, and if he changed his Sentiment, it was because he was strongly urg'd to it by the venerable Name of the Republick, and, as it were, borne down by the mere Weight of Words. He yielded to, or rather obey'd the Authority of a most eminent Man: He set out with those who had embarked in the same Cause; but proceeded slowly on his Journey: And so did not reach *Africa* till it was possess'd by another. This is the Source of the Accusation or rather the Resentment against *Ligarius*; and if it is a Fault to have been desirous to keep him out of *Africa*, can it be a less Fault in him to attempt getting Possession of a Province, stronger than any of the Rest, and the inveterate Enemy of *Rome*; when another Person chose to govern it himself. And yet *Ligarius* was not that other Person. *Varus* affirm'd, that he
 had

had the Government, he had certainly the Ensigns of that Dignity. But be that as it will; What, *Tubero*, is the Substance of your Complaint? *We were kept out of Africa*. Suppose you were? would you have put it into *Cæsar's* Hands, or have held it against *Cæsar*? you see, *Cæsar*, what Liberty, or rather what Presumption your Clemency gives us. If *Tubero* shall answer that he would have deliver'd that Province up to you, which the Senate and the Chance of Lots, had put into his Power; I shall not hesitate even before you to reprehend such a Piece of Treachery, in the strongest Manner, for tho' you might like the Action, you could not approve of it; but I shall wave this Matter, not for fear of trespassing on your inimitable Patience, but lest I should seem to insinuate that *Tubero* was about to perform, what never enter'd into his Mind. You were coming
then

then into *Africa*, a Province, which of all others was most displeased with *Cæsar's* Victory, in which was a very powerful King, an Enemy of this Party, where different Principles were entertain'd and strong and powerful Alliances form'd. I desire to know what you would have done? Though I have no Room to doubt about it, because what you have done is very plain. You were forbid to land in this Province, and as you pretend, this Prohibition was much to your Prejudice. How did you bear it? To whom did you complain? Why to him whose Part you had taken, and whose Cause you had espoused. If you had gone to that Province in *Cæsar's* Favour, you would have return'd to him after your Exclusion from it. But you went to *Pompey*. Why then is this Cause brought before *Cæsar*? Since you accuse him, who, according to your Complaint,

plaint, prevented him from making War against *Cæsar*, I will therefore give you leave to boast tho' it is a Falshood, that you intended to deliver the Province to *Cæsar*, but were hinder'd by *Varus* and some others. I shall not scruple to own that it was *Ligarius* which depriv'd you of so much Honour. But observe, *Cæsar*, I beseech you the Constancy of this most accomplish'd *Lucius Tubero*, a Virtue which tho' I approve of myself, I would not mention, if I did not know that you yourself have the highest Esteem for it. Did any Man ever discover greater Constancy? Constancy did I say? I rather should call it Patience; did ever any Man but himself, in Times of civil Dissention, when he has been rejected by a Party with Marks of Cruelty, apply again to the same Party? Wonderful is the Magnanimity of that Man, whom no Disgrace, no Force,

no Danger, can influence to forsake the Cause he has espoused, and the Principles he has embrac'd. Allowing, which however ought not to be allowed, that *Tubero* and *Varus* were Equals in all other Respects, such as Honour, Nobility, Reputation, Parts; yet *Tubero* had this Advantage that he went to take Possession of the Province with a just Claim from the Senate; but meeting with a Repulse, he did not repair to *Cæsar* lest he should be angry, nor to his own Home, lest he should seem idle, nor into any other Country, lest by his Desertion he should condemn his Party; but he went into *Macedonia*, where *Pompey's* Army lay, to support that very Party which had disgracefully rejected him. But when you found this extraordinary Step made no Impression on the Mind of *Pompey*, I suppose your Zeal for the Cause was a little cooled. For you

S

were

were only employed in Garrisons, a Station you did not like. Or did you, as all in the Time of civil Wars generally do, still entertain Hopes of Conquest? We were all wishing for the same; I was always for Peace, but when I found it was too late, and the Armies were drawn out in order of Battle, it had been egregious Folly to think of Peace. We were all I say desirous of Victory, and you especially, because you were arrived at a Place where you must either conquer or die. But as Things now are, I doubt not but you prefer your present Safety to such a Victory. I would not dwell upon these Things, *Tubero*, if you had repented of your Steadiness, or *Cæsar* of his Clemency. I now ask, whether you seek Redress, by this Prosecution for your Country's Wrongs or your own; If your Country's what will you say to your constant Attachment to
that

that Party: If your own, take Care you do not mistake, in thinking *Cæsar* will punish *your* Enemies when he pardons his *own*. And now *Cæsar* do you think my only Intention was to plead the Cause of *Ligarius*, and to canvass his Facts? I refer all I have said to the single Point, either of your Humanity, Clemency or Mercy.

I have pleaded many Causes, *Cæsar*, even with you, when your rising to Dignities made it necessary for you to appear in the *Forum*, but never in this Manner: *Forgive him, O ye Judges, for he has fail'd in his Duty: he has fallen into an Error; he did not think: If ever he does so any more.* This is the Language used to Parents. But to the Judges, *He did not do it, he never thought on't. The Evidence is false, the Crime fictitious.* Declare thyself *Cæsar*, to be Judge of the Action whereof *Ligarius* is accused. Inform thyself

thyself what Garrison he assisted in holding out. I am silent. Nor will I mention those Things which might prevail with any Judge. He was sent as Deputy Proconsul before the War began; he was left to govern in Time of Peace, he was oppress'd in Time of War, in which he was not very enterprizing, because in his Heart he was entirely on your Side. This is the usual Language before a Judge. But I now speak before a Parent; *I have done amiss, I have acted rashly, I am grieved for my Fault, I rely entirely upon your Clemency, I ask Pardon for my Error, I beg to be forgiven. If you have pardon'd nobody I should be too arrogant, but if many, let me share in the same Indulgence, especially as you have encouraged me to hope for Relief.*

May not *Ligarius* therefore expect to obtain his End, when I myself am allowed

allowed to plead his Cause? However, it is not on this Oration, nor the good Offices of his Friends that our Hopes are placed. I have had Experience of what you principally regard, when many interest themselves for the Welfare of one; you are more willing to determine a Cause judicially than to grant Petitions; nor do you require that the Advocate be your own Friend, if he is but the Friend of the Person he pleads for. And as to your own Dependants you are so liberal to them, that they appear to me to be more happy than you, from whom all their Benefits flow. But I perceive, as I said before, that you are more willing to determine a Cause judicially than to listen to Petitions, not that I suppose you at all incapable of being mov'd with the just Grief of those who make their Application in that humble Manner. In preserving 2 Li-

garius you will confer a very acceptable Favour on your own Friends: Therefore act according to your usual Generosity in this Affair. On this Occasion I might mention the whole Nation of the *Sabines*, a valiant People, the Flower of *Italy*, the Strength of the Republick, the Character of these Men you well know; therefore take Notice of their Sorrow and Grief, *T. Broccus*, I doubt not, is greatly in your Esteem; observe his and his Son's Tears and Distress, what shall I say of his Brothers: Think not we plead for the Safety of one only. The three *Ligarii* are either to be preserv'd in the City or expell'd from it, because Banishment is more desirable to them than their own Country, their own Home, their Household Goods, if one of them must remain an Exile. If they act as Brothers ought, with Piety, with

with becoming Grief; let their Tears and their fraternal Pity move your Compassion. Call to Mind what you formerly said, *That we esteemed all those to be Enemies who were not with us.* And *That you look'd upon all those as Friends who did not oppose you.* View then this illustrious Company, the whole Family of the *Brocchi*, *L. Marcius C. Cæsetrus*, *L. Corfidius*, all these Roman Knights now present in Mourning Garments, are not only your Acquaintance, but Men of Probity and of your own Party. We indeed look'd on them as our Enemies, and treated them as such. But since they sided with you, let your own Saying have its due Force, and place them in the Number of your Friends. If you consider the Harmony that reigns among the *Ligarii*, you will view all the Brothers in the same Light. For is there any Room to

doubt, that if *Q. Ligarius* had been in *Italy*, he would not have been in the same Way of thinking as his Brothers? Who can be ignorant of that perfect Agreement, and inseparable Union so visible among them? There is nothing more absurd than to suppose they would not all have been of the same Opinion, and have run the same Hazard. In effect therefore they were every one your Followers. One of them was separated from the rest as it were by a Tempest, but had it been with his own Consent, yet he ought to be left in no worse a Condition than those who have experienced your Clemency. Had he actually taken up Arms against you, he would not only have opposed you, but his own Brothers, who now plead in his Behalf.

As I am acquainted with all your Affairs, I cannot forget how *T. Ligarius* behav'd, when he was City-Treasurer,

Treasurer, with Respect to your Cause and Dignity. But it is of little Consequence for me to remember it. I am persuaded it is not out of your own Mind, for such is your happy Disposition, that you forget nothing but Injuries. This very *T. Ligarius*, who has done nothing but promote your Interest, and whose Integrity recommended him to your Esteem, who could not foresee what would happen afterwards, is now a Suppliant for his Brother's Safety: In granting whose Request, you will restore three most worthy and incorrupt Brothers; not only to themselves, to many great and honourable Men, to us their Friends, but to the Republick. We ask no more than what you have granted to the most noble and famous *M. Marcellus* in open Court. Only shew the same Favour to this Assembly for the sake of his most worthy
 Brothers.

Brothers. As you pardon'd him at the Request of the Senate, be as kind at least to this People whose Behaviour has always had your Approbation. And if that Day gain'd you so much Honour, and was so much applauded by the *Roman* People, never neglect an Opportunity of encreasing that Honour, for there is nothing so popular as Goodness. None of your many Virtues is more beloved or admired than your Clemency. For Men resemble the Gods in nothing so much as in making Mankind happy. There is nothing renders your Station more glorious than to have it in your Power, nor nothing discovers a more excellent Disposition than the Will to save many from Destruction.

This Cause, perhaps, might require a longer Oration, but your Inclination to Mercy one more short. Wherefore submitting the whole Affair to your
better

better Judgment; I shall come to a Period with this Admonition, that in restoring our absent Friend to his former Happiness, you confer the same Blessing on all here present.

C O N C L U S I O N.

Being a Parallel between CICERO and DEMOSTHENES.

I Flatter myself that a Comparison of *Cicero's* Eloquence, with that of *Demosthenes* will not be thought impertinent at the End of this little Treatise, as it is intended to give the young Orator an Idea of the different Styles of those great Masters, whom he is to look upon as the most perfect Models that can be proposed for his Imitation.

These

These two Orators, though different in Style, are both of them so superlatively excellent in their Kind, that it is not easy to determine which of them we should chuse to resemble. " The Qualities, says *Quintilian*, on which Eloquence is founded, were alike in both; such as the Design, the Order, the Division, the Manner of preparing the Audience, and, in a Word, every thing that is relative to *Invention*. But, as to their Style, there is a considerable Difference. The one is more concise, the other more diffusive; the one pushes closer to his Adversary, the other allows him a larger Spot to fight on. The one is always endeavouring to pierce him as it were, with the Vivacity of his Style; the other often bears him down with the Weight of his Discourse. Nothing can be retrenched from the one, nor added to the other. *Demosthenes*

mosthenes has more Care and Study,
Cicero more Nature and Genius."

Another judicious Critic among the
 Moderns, thus draws their Characters.

" *Demosthenes* from the Impetuosity of
 his Temper, the Strength of his Reason,
 and the Vehemence of his Action,
 had more Force than *Cicero*; as *Cicero*,
 by his soft and delicate Deportment,
 by his gentle, piercing, and passionate
 Emotions, and his many natural Graces,
 was more affecting than *Demosthenes*.
 The *Grecian* struck the Mind
 by the Strength of his Expression, and
 the Ardor and Violence of his Declamation;
 the *Roman* reach'd the Heart
 by certain Charms and imperceptible
 Beauties, which were natural to him,
 and which were heighten'd by all the
 Art of Eloquence."

Upon the whole, it is best for young
 Persons (especially those design'd for
 the Bar) to take for their Model the
 strong

strong and nervous Style of *Demosthenes*, soften'd and adorn'd with that of *Cicero*; so that the Severity of the former may be qualified with the Graces, of the latter, and that the Conciseness and Vivacity of the *Grecian* may correct the Luxuriancy of the *Roman* Orator.

F I N I S.

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